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## LITERATURE.

*The Life of Richard Owen.* By his Grandson, the Rev. Richard Owen. In 2 vols. (John Murray.)

At a public dinner given in June, 1838, on behalf of the Actors' Benevolent Fund, it happened that the attention of the chairman, Lord Glengall, was called to one of the guests whom he did not know. On asking "Who's that?" he received for answer, "Oh, nobody in particular—only the first anatomist of the age!" (vol. i. p. 123). The person so distinguished was Richard Owen, at that time not quite thirty-four years old. Somewhat later we find him described by Carlyle as a "tall man with great glittering eyes": one of the few who was "neither a fool nor a humbug" (i. 197, 198). In 1859 a brother of Mr. John Blackwood, the publisher, meeting Owen accidentally, speaks of him as "a deuced clever-looking fellow, with a pair of eyes in his head!" and suspects that he may be the then unrevealed author of the *Scenes of Clerical Life* (ii. 64)—a somewhat less extravagant supposition than that which had ascribed the *Vestiges* to Thackeray (i. 248). On the continent his fame stood not less high than in England. Humboldt salutes in him "le plus grand anatomiste du siècle" (i. 377). And the judgment of posterity may perhaps be gathered from Prof. Huxley's authoritative statement that "during more than half a century Owen's industry remained unabated; and whether we consider the quantity or the quality of the work done, or the wide range of his labours, I doubt if, in the long annals of anatomy, more is to be placed to the credit of any single worker" (ii. 306).

Except the higher mathematics there is no science so remote from the general intelligence as comparative anatomy: no waggon can be directly hitched to its stars; nor, indeed, can its stars be easily made visible to the uneducated eye. The discoveries of astronomy relate to bodies of which the great types are known to all; and their most intricate details can be brought before the sight either by direct observation or by illustrations closely resembling the phenomena themselves. The discoveries of physics and chemistry can be exhibited by means of brilliant experiments, and are made available by marvellous inventions for the uses of common life. The discoveries of physiology, besides their applicability to medicine, open up new views as to the origin and destiny of man. But comparative anatomy, or, as Prof. Huxley prefers to call it, morphology, deals mostly with

objects that Nature herself has carefully put out of sight, and which when first exhibited to our view excite disgust or repugnance by their uncouth appearance, and by their association with death and decay; it sets forth their structure and relations in an appalling dialect, difficult to pronounce and impossible for any but experts to remember; it seems to have no practical interest, and, apart from the theory of evolution, very little speculative interest either. Evolution, as we now understand it—that is, the connexion of different living forms by direct descent—did not commend itself to Owen as taught either by Lamarck or by Darwin; he could never even "be induced to follow the new school of anatomy and zoology that arose with the epoch-making researches of Von Baer and Rathke in embryology" (ii. 93). He had, indeed, a morphological philosophy of his own, chiefly derived, Prof. Huxley tells us, from Oken, in which archetypal ideas play a great part. To judge from the desponding language of Prof. Huxley and the triumphant language of Prof. Mivart, this philosophy seems again coming into favour; but probably his speculations in this direction contributed nothing to Owen's fame during his lifetime.

Yet, notwithstanding the unattractiveness of his studies to the popular imagination, Owen seems to have enjoyed a celebrity which extended far beyond the scientific world, and which before the advent of Darwin surpassed that of every other English scientist. It would appear that he owed this exceptional distinction to a single achievement of that rarest, although not most difficult, kind, in which the profoundest knowledge and the most penetrating sagacity are displayed in such a happy combination that the result may be explained in a few sentences, and even made visibly evident to the uninitiated as well as to the learned. I refer to his famous reconstruction of the *Dinornis*. One day, in the year 1839, "a fragment of a large bone like a marrow-bone in appearance" was brought to Owen by a seafaring man, who had obtained it from a native of New Zealand. It had been described by the native as the bone of a great eagle; but Owen assured the owner that it could not have belonged to any bird of flight, and rather resembled the femur of an ox. Further examination convinced him that it belonged to the skeleton of a gigantic wingless bird; and by the method of Zadig he reconstructed this bird, which no living man had ever seen, and which differed from all other known animal species living or extinct. A paper was printed containing a description of the hypothetical biped, copies of which were distributed over New Zealand, and search was made for its remains in all directions. After some years parcels of bones began to come in, and finally "the whole skeleton was brought over to this country." This, as Sydney Smith observed, was Owen's *magnum bonum* (p. 232), for it proved to be what those wonderful eyes of his had seen across the centuries and through the whole diameter of the globe.

"When the fragment of the shaft of a femur first arrived," writes an eye-witness, "the Professor took a piece of paper and drew the

outline of what he conceived to be the complete bone. The fragment, from which alone he deduced his conclusions, was six inches in length and five inches and a half in its smallest circumference; both extremities had been broken off. When a perfect bone arrived and was laid on the paper, it fitted exactly the outline which he had drawn" (i. 151).

This happened a very few years before the mass, distance, and position of an unseen planet were determined with approximate accuracy by mathematical calculations. A little later still the discovery of gold-fields in Australia confirmed a prediction of Murchison. It seemed as if science, while realising the marvels of fairyland, was also realising the fables of second sight.

The *Dinornis* was Owen's Neptune. Cuvier, I believe, had done as much before him, and he himself did much better work than this; but "the crowd must have emphatic warrant," and such warrant was given them by Owen. Henceforth he was known to all circles possessing the slightest tincture of science as the man who could reconstruct an entire extinct animal if you gave him the fragment of a fossil tooth. The public would not buy his books; but they showed their appreciation of his genius in various simple-minded fashions. All reports about the sea-serpent were referred to him for examination. People who fancied that they had found live toads embedded in rock or coal wrote to ask him what he thought of it. One day, just as he was setting out to keep a dinner engagement, he was detained for half an hour by a note from a stranger wanting to know whether something he had found in a sausage was or was not the tooth of a dog, and requesting an immediate answer. To the credit of the sausage vendor it proved to be the tooth of a sucking-pig (ii. 219). On another occasion Earl Russell (here erroneously entitled Lord John), having received as a present from President Grant what purported to be a bear-ham, sent the bone for examination to Owen. One is sorry to hear that the great anatomist at once pronounced it to be the hambone of an ordinary pig (ii. 219, 220). When Professor at the College of Surgeons, he had a visit from "a magnificent American Indian chief in full dress-paint, necklaces, and tomahawk, and a red mantle over all; a fine plume of dried red and black elk's hair on the top of his head," who examined the curiosities of the museum with the usual impassivity of his race (i. 222-4). Another visitor was Mohammed Abu Said, "Chief Spoon and Ladle-maker to the Commander of the Faithful," who came to know what Owen thought about the Phoenix, and whether the bowl of a ladle which he brought with him for examination was not made from the beak of that bird. It was identified as coming from a more authentic source—the Helmeted Hornbill of Ceylon, of which there was fortunately a specimen in the museum.

"The head and beak were brought into my study and handed to the Oriental. He examined it very deftly, comparing the beak with the bowl, and then exclaimed with astonishment and reverence, 'God is great. That surely is the bird!'" (ii. 4, 5).

Owen was by birth and breeding a gentleman, the scion of an English county family; and, moreover, he seems to have derived from his mother, a brunette of French extraction, a certain courtesy and good address, not very common among Englishmen of great scientific distinction. We find him always mixing with the very best society, and at last a recognised court favourite. He had reason to be grateful to his distinguished friends: they gave him a position that he might have waited for in vain from the votes of the British public. At Macaulay's recommendation the post of Superintendent of the Natural History Department of the British Museum, with a salary of £800, was created for his benefit. The Queen gave him a beautiful cottage in Richmond Park. His demand for a new Museum of Natural History at South Kensington, at first defeated through the opposition of Disraeli, was eventually carried by the untiring and intelligent advocacy of Mr. Gladstone. Many who would not open his books or visit his collections will doubtless read with respectful interest the biographer's very full account of how his grandfather had the honour of lecturing before the Prince Consort and the royal children at Buckingham Palace in 1860, and again before the Queen and the royal children at Windsor Castle in 1864. On the latter occasion "the Dean of Windsor (Gerald Wellesley), who was present with all the Court, and Highnesses, both Serene and Royal, 'had no idea before that the frog was ever a tadpole'" (ii. 159). It is not quite clear whether this astounding ignorance is predicated of the Dean alone or of the Highnesses, Serene and Royal, as well; but perhaps those great personages will be quite as much shocked to find Prince Alfred developed into a Duke of Edinburgh in 1860, six years before the creation of the title, in what seems offered as a contemporary narrative from the pen of the professor himself (ii. 98).

The Richard Owen presented to us in this somewhat courtly biography, many pages of which read like a hash of palaeontology and the *Morning Post*, is an amiable, high-minded Christian gentleman, whose manners have the repose that stamps the caste of Vere de Vere, who apparently never makes an enemy, and who is as incapable of hatred as Sir Joshua himself. The perfection of such a picture, of course, necessitated some important omissions. To take an instance that can be verified by the memories of many who are still young: in 1882 Owen delivered an address at the unveiling of Harvey's statue at Folkestone, which at the time caused a considerable outcry by its very candid declaration of opinion on the subject of the vivisection controversy. The address is duly chronicled in these pages, but without the slightest reference to its compromising contents (ii. 246). Further back there is a still more serious gap in the narrative. The famous meeting of the British Association at Oxford in June, 1860, is passed over in total silence, although Owen took a prominent part in its proceedings; while six pages are devoted to his ascent of a third-rate Alpine peak in the following July (ii. 103).

Any reference to that great historical debate would indeed have opened up a question that must painfully affect our judgment on Owen's intellectual and moral character, the question of his whole relation to the theory of organic evolution, a question which is here handled in a somewhat gingerly fashion. In early middle life we find the great anatomist giving a rather favourable hearing to the author of the *Vestiges*. He will not join in the clamour against what Adam Sedgwick called "that beastly book"; and even the touching appeal to "give old Sedg. an argument or two to level against" it apparently fails to draw him (i. 255). But when it comes to Darwin's *Origin of Species* we are not favoured with any evidence as to Owen's private opinion of that work. The two naturalists were good friends up to 1859, and a very cordial letter from Darwin to Owen, dated December 13 of that year, is here printed (ii. 90); but after that date no further communication seems to have passed between them. Was there really an estrangement, and if so, what was its cause? Where the facts are withheld one is driven to conjecture. In the *Edinburgh Review* for April, 1860, there appeared a particularly venomous article on Darwin, containing several grave misrepresentations of his opinions. It has never, I believe, been acknowledged; but Darwin himself felt quite sure about its authorship, and mentioned the name of the supposed writer in various letters to his friends. Apparently the incriminated party was still living when Darwin's correspondence appeared in print, for in each instance the name is replaced by a blank.

"I have just read the *Edinburgh*, which, without doubt, is by —. It is extremely malignant, clever, and, I fear, will be very damaging. . . . It requires much study to appreciate all the bitter spite of many of the remarks against me. . . . It scandalously misrepresents many parts. . . . It is painful to be hated in the intense degree with which — hates me. . . . Some of my relations say that it cannot possibly be —'s article, because the reviewer speaks so very highly of —. Poor dear simple folk!"

Sedgwick, in a letter to Owen, inquires about the authorship of this same article, adding, "I once suspected that you must have had a hand in it, and I then abandoned that thought" (ii. 96). The answer is not recorded, nor does the article figure in the bibliography appended to this Life. But the only name that otherwise answers the conditions of the problem is what the *Edinburgh* reviewer calls the "great name" of Owen himself.

ALFRED W. BENN.

*English Prose Selections.* Edited by Henry Craik. Vol. III. (Macmillans.)

THERE seems to be a certain inconsistency in the chronological method of this volume, which concludes with "Sporus," Lord Hervey, and yet omits the twin philosophical glories of the Anglican Episcopate, Berkeley and Butler; each of them, in very opposed ways, illustrates the philosophical capacities of English prose. The omission, say, of William Law and Conyers Middleton, still

more of Colley Cibber, is easily intelligible but the two bishops must assuredly have been reserved for the next volume. The present volume, which opens with Bishop Pearson and Evelyn, closing with Lady Mary and Lord Hervey, represents the advance of English prose from the Elizabethan to the earlier eighteenth century ideal and style. It contains some wonderfully great names: Dryden, Swift, Addison, Steele, Bunyan, Defoe; many interesting names: Temple, Bolingbroke, Evelyn, Pepys, Algernon Sidney, Wood, Locke, Halifax; and, with others of greater merit, a whole chapter of somewhat arid ecclesiastics, mostly with latitudinarian tendencies. Barrow, Pearson, South, Ken, even Atterbury the Tory and Burnet the Whig, have something of the earlier massive qualities proper to a learned prelacy, some imaginative greatness and fervour of sacred style and thought, or some weighty erudition. But Tillotson, Stillingfleet, Sprat, the Sherlocks, Hoadly, Clarke are disenchanting names to hear after the Taylors and Leightons of a former age. They herald that age of dry and decent moral exposition, which provoked both Goldsmith and Gray to demand some imaginative beauty and heartfelt appeal from the English pulpit. Johnson's rapid criticisms upon some of these men have their value.

"Sir John Pringle had expressed a wish that I would ask Dr. Johnson's opinion what were the best English sermons for style. I took an opportunity to-day of mentioning several to him. 'Atterbury?' Johnson: 'Yes, Sir, one of the best.' Boswell: 'Tillotson?' Johnson: 'Why, not now. I should not advise a preacher at this day to imitate Tillotson's style: though I don't know; I should be cautious of objecting to what has been applauded by so many suffrages. South is one of the best, if you except his peculiarities, and his violence, and sometimes coarseness of language. . . . Sherlock's style, too, is very elegant, though he has not made it his principal study. . . . All the latter preachers have a good style: everybody composes pretty well. There are no such unharmonious periods as there were a hundred years ago. I should recommend Dr. Clarke's sermons were he orthodox. . . .'"

Gray held Sherlock's sermons to be "specimens of pulpit eloquence never exceeded." Johnson's phrase about the "unharmonious periods," and South's hardly decent ridicule of Taylor's Taylorisms; illustrate the sensible relief with which readers and writers of English prose escaped from the lawless Elizabethan splendours to something more composed and manageable. Perhaps, in deference to Swift, who praised the Elizabethan simplicity, we should rather say: the splendours of such as Milton and Taylor. "Sir William Temple," said Johnson, "was the first writer who gave cadence to English prose": and Swift found in him the final perfecter of our tongue. Pope said that, when doubtful about the propriety of a word, you can but go to authority, and ask yourself, "Is it in Sir William Temple, or Locke, or Tillotson?" Now Temple, as Mr. Saintsbury points out, largely owes his fame to his wife Dorothy Osborne, his inmate Swift, and one exquisite passage, purloined by Goldsmith. But he stood for ease and



grace and readiness at a time when they were uncommon: he was a pioneer preparing the way for Addison and Steele, and his successors looked back upon him with an admiring gratitude which somewhat exaggerated his merit. Arnold has said of Dryden's prose, that we would gladly write such prose ourselves could we but attain to it; and, while no one could say the same of Browne's or Milton's magnificent prose, it can be said of almost all the best styles in this volume: from Bunyan and Temple to the great essayists. We could hardly say it of the later Burke, Gibbon, Johnson: Goldsmith, perhaps, is the fine and final flower of that earlier pure and lucid, quiet and simple, prose to which we are exhorted to "give our days and nights." Critical essays in the prose of Dryden, political satires in the prose of Swift, social papers in the prose of Addison, could a living writer write them, would seem less antique and obsolete of manner than any reproduction of the *Rambler*, or of the *Reflections* and *Thoughts* of Burke. And the vivid vernacular style of Defoe, the beautiful vernacular style of Bunyan, would be less strange in a modern narrative than the more elaborate and scholarly styles of Richardson and Fielding. True, that the writers represented here are seldom, if ever, eloquent, and inspired, and passionate, with the grandeur of Milton's treatises, or of Burke's speeches: they have no Clarendon in their company, nor yet a Gibbon: but for the simpler occasions of literature in its pleasant, leisurely hours, or at times of keen, intellectual diversion, they furnish unsurpassed examples of style.

Mr. Craik supplies the introduction and the notices of Swift, Locke, and others; Mr. Courthope writes of Dryden and Addison and Pope; Mr. Austin Dobson of Steele; Mr. Saintsbury of Temple, Barrow, Tillotson, and more; Mr. Hales of Defoe; Mr. Ker of Marvell, Pepys, Ellwood, Rymer; Mr. Gosse of Thomas Burnet; Mr. Montague of Bishop Burnet. These names are enough to guarantee the excellence of the critical work in various and characteristic ways. Mr. Beeching is happy and acute upon Bunyan, Mr. Trench upon Algernon Sidney, Mr. Chambers upon Newton; though in dealing with Shaftesbury he is surely too kind, in Lamb's spirit, to the irritating style of that elegant moralist, so deliciously ridiculed in Berkeley's *Alciphron*. Canon Overton, in a pleasant notice of Ken, applies to Gray Johnson's criticism of Fielding: the Doctor called Gray, not "a barren rascal," but "a dull fellow." Mr. Gosse, in his appreciative notice of Thomas Burnet, might have recorded in his honour that he supplied the motto to the "Ancient Mariner," and Goldsmith's account of him is choicely good:

"The first, who formed this amusement of earth-making into system, was the celebrated Thomas Burnet, a man of polite learning and rapid imagination. His 'Sacred Theory,' as he calls it, describing the changes which the earth has undergone, or shall hereafter undergo, is well known for the warmth with which it is imagined, and the weakness with which it is reasoned; for the elegance of its style and the meanness of its philosophy."

And the same quaint speculator suffers a cruel jest in Pope's "Receipt to make an Epic Poem." His namesake, the historian, finds a champion in Mr. Montague, on the score of historical truth. Yet no historian, except his brother Whig Macaulay, has been so hated and distrusted. "I would willingly live to give that rascal the lie in half his history," said the dying Lord Peterborough, who carried the book, well annotated, upon his voyage to Lisbon. Dr. Routh, of Magdalen, when asked why he gave so much time to a man whom he always attacked, replied: "A good question, sir! Because I know the man to be a liar; and I am determined to prove him so." Perhaps Coleridge's is the happier frame of mind: "His credulity is great, but his simplicity is equally great; and he never deceives you for a moment." Mr. Hales, in saying that there is no evidence for the tradition that Defoe had before him Selkirk's papers, must take into account the fresh statement of the evidence in Mr. Wright's recent *Life of Defoe*. Among the practically forgotten "men of importance in their day," few are more curious than Bernard de Mandeville, now a far less notorious figure than when, as Browning has it,

"folk heard him in old days pooh-pooh  
Addison's tie-wig preachment";

and, like that greater foreigner of science, if scarce sounder moralist, Swedenborg, he walked London with "gold-rimmed amber-headed cane." The poor Dutchman has suffered so many things by way of abuse, that Mr. Saintsbury does well to remind us that Johnson was singularly fair to him; and that he "deserves a place in the division of English prose history which includes Latimer and Bunyan, Defoe and Cobbett." Evelyn, a sweeter and a stronger name, lives now but as a Pepys with a difference, rather than in the *Silva* and his other works. We could wish that Mr. Craik had included the delightful passage in a letter to Boyle, describing his proposed college of learned men, to be devised "somewhat after the manner of the Carthusians"—a passage and a proposal most characteristic of him and of certain tendencies in his age, which saw the Royal Society set up, yet which kept something of the mediaeval alchemist or monk in its attitude towards science and the scientific life. And, hollow and shallow as is much of Bolingbroke, upon whom Mr. Craik is severe, it is well to remember Arnold's answer to Burke's question, "Who now reads Bolingbroke?" "Far too few of us; the more's the pity!" Chesterfield's praise of his style inimitably renders his moral character and literary gift:

"Having mentioned Lord Bolingbroke's style, which is, undoubtedly, infinitely superior to anybody's, I would have you read his works, which you have, over and over again, with particular attention to his style. Transcribe, imitate, emulate it, if possible; that would be of real use to you in the House of Commons, in negotiations, in conversation; with that you may justly hope to please, to persuade, to seduce, to impose; and you will fail in those articles in proportion as you fall short of it."

After this, it is wholesome and pleasant to remember that this excellent volume contains

examples of those single-hearted Quakers and straightforward writers—Fox, Ellwood, and Penn, the third, at least, a man not lacking in "the graces."

LIONEL JOHNSON.

"THE STORY OF THE NATIONS."—*The Crusades*.  
By T. A. Archer and C. L. Kingsford.  
(Fisher Unwin.)

THIS book startles the reader into pleasure and interest. It is admirably and connectedly written: an astonishing triumph, when one reads the names of two authors on the title-page. The pitfalls lurking in the footsteps of collaborators are many and cunningly laid, yet have Messrs. Kingsford and Archer wholly escaped them. The style is that of one writer, well skilled in English; the story is clearly told, as if a single and clever romancer were responsible for the narrative. The book, again, is one of a series that has not been very successful. Indeed, Mr. Bradley's volume on the Goths has been, up to now, the only real success attained in this well-meant, but abortive attempt to compress history into blocks of four hundred pages. It might be said that the subject has led to the victory of these two authors. But such criticisms were fragile and unthoughtful. For the "Story of the Nations" has little to do with the Crusades, and the history of them is intricate to the verge of distraction. That they have succeeded in persuading us that they are not intruders is something, that they have fascinated and enlightened proves them more than merely competent. For the book is valuable as it is unique, while the felicity of the style and the sympathy displayed make the result very admirable and of unique interest. That there are faults, is true enough. But the defects are slight, and such as each intelligent reader may remedy for himself. Working from original authorities, the authors may well demand toleration from those who object to some of the details. After all, wise men have a right to their opinions, and only fools care to be dogmatic in the presence of their superiors. Yet one cannot help feeling that their account of the causes and results of the Crusades is a little obvious: they might, at the expenditure of a page or two, have given us some reflections deeper and worthier. The student will take the hints supplied to him and evolve the rest for himself; but that which bids for approval as a hand-book should remember that it appeals to the ignorant, or at any rate to the inert. One other complaint must be made, though the omission is easily filled by reference, and is not, therefore, important—the date of Amalric's accession is not given. But for the rest, there is left in the reader simply a desire to praise cordially, even enthusiastically.

It is a wonderful story that Messrs. Archer and Kingsford have set themselves to write: perhaps the most wonderful story in all the annals of the human race. As far away back as the year 909 Sylvester heard a voice calling from "Jerusalem laid waste." Fuller, the ingenious and witty, characterised the "world's debate" as an occasion, lasting for upwards of two centuries, when "thieves

and murderers took upon them the Cross to escape the gallows, a lamentable case, that the devil's blackguards should be God's soldiers." And one might quarrel with the authors, because they have not laid overmuch stress upon what Gibbon calls the "temporal and carnal motives" that animated many of the heroes in these long-continued struggles. It may be true that the "purest piety could not be insensible to the most splendid prospect of military glory." But when all is said and done, the glory a man carves for himself by his sword is the cleanest and healthiest. To gain this distinction requires muscles and sinews, a cool head, and a steady heart. These are the qualities demanded in a hero of romance; and no romance was ever so full of wonder and surprise as that which tells of the fights for, and around, the Holy Sepulchre. Perhaps the surest way of appreciating the magnificence of the conflict, is to ask ourselves if such a struggle were possible to-day. In answering a question thus definite, which we may resent, probably, as too pertinent, we shall feel less inclined to lay stress upon the more worldly ambitions of those who fought so courageously and, on the whole, with so great credit.

The Crusading romances come down to us through the Chanson d'Antioch and the paraphrase of Henri de Valenciennes and in Eastern tales, after the manner of that masterpiece of *The Thousand and One Nights*. Even among our own contemporaries an echo lingers, for the early pages of Meredith's *Shaving of Shagpat* palpitate with their spirit. Eastern travellers, too, will remember the performances of Karaguz, the descendant, as some say, of the staid biographer of Beha-ed-din: an immortality that savant might scarcely have appreciated.

Milman has not resented the criticism that the Crusades were a "monument of human folly"; yet in that they discovered in men of either hemisphere supreme and fearful qualities should be their sufficient excuse. Kipling's ballad of the East and West was hinted at centuries ago, and the lives of Raymond and Zangi, of Lewis and Saladin, are more than adequate justification for their happening. One of the greatest debts we owe to the authors of this able book is their courteous and judicious estimate of the characters of the "Turkish" heroes. Among the many and illustrious examples that vouch for the chivalry of the opponents of Christianity, that story of Nur-ed-din must always claim a place. I quote the words of the historians:

"His [Baldwin II.] body was carried to Jerusalem and buried in the Church of the Holy Sepulchre with his ancestors. Wherever the corpse was brought, says William of Tyre, there was mourning such as was never shown for any prince in history. The very dwellers in the hills came down to share in the funeral procession as it slowly wound on its eight days' march from Beyrout to Jerusalem. Even the Saracens sympathised, and Nour-ed-din, when advised to seize the opportunity for an inroad, refused with noble scorn. 'We ought to pity this people's righteous sorrow, for they have lost a prince whose like is not now left in the world.'"

Criticism of such a comment and such inaction were an irrelevant impertinence.

The authors are particularly interesting in their treatment of the Greek emperors, more particularly in their careful study of Manuel. At last this man has got his rights. Though we may like him none the better, we cannot abuse him with a free conscience. Crusading armies were, after all, much like other vast and vaguely directed bodies of men; and Constantinople was not Jerusalem. The cry "God wills it" was forgotten as the troops came East, and the "auri et argenti amor, pulcherrimarum foeminarum voluptas," to which Guibart indignantly refers—angry especially that the Greek women should be considered even the equals of the French—made the Western armies unpleasant and unprofitable guests.

In a short notice it is not possible to say how excellent is this, the only book to my knowledge in English dealing with the Crusades. It should attract many readers. For my part, at the risk of appearing ungracious, I would only suggest that a better parallel than Tacitus to William of Tyre would be that first of historians and prince of novelists, Herodotus.

PERCY ADDLESHAW.

*Celestina*: or, the Tragicke-Comedy of Calisto and Melibea. Englished from the Spanish of Fernando de Rojas by James Mabbe, anno 1631. With an Introduction by James Fitzmaurice-Kelly. (David Nutt.)

THE Introduction to the new volume of the "Tudor Translations" could not have been entrusted to better hands than those of Mr. James Fitzmaurice-Kelly. His *Life of Cervantes* showed how profound was his acquaintance with Spanish literature and bibliography. Even the faults of that work seemed to mark him out as one exceptionally fitted to deal with an original like *Celestina* and a translator like Mabbe. Mr. Fitzmaurice-Kelly, we feel assured, will not be repelled by the abundant learning, by the quaint pedantry, by the overflowing sententiousness of the original; nor will he find too much fault with the translator for having striven to outdo the original in these respects, and to show that English can vie with Spanish in rich redundancy of phrase and fertility of proverbial speech.

The *Celestina* is really one of the great works of Spanish, we might almost say, of European literature. It is only its unpleasant subject, and the vividness with which this subject is set forth with all its native hideousness, that has prevented its being universally recognised as such. And our wonder at it, and our admiration, in a sense, are greatly increased when we consider the date of the work. Written at the close of the fifteenth century, there is nothing exactly like it in any other of the literatures of Europe of that epoch. Boccaccio's *Decamerone*, a century before, had heralded in Italy the birth of the short story; Romances, Chansons de Gestes existed in plenty; but it was the *Celestina* which foreshadowed what the modern novel might be, which in the future should sup-

plant all these interminable epics and romances where fancy ran wild into wearisome extravagances and inconceivable impossibilities. It gave equal promise of what the modern comedy might become, when Mysteries and Moralities should be succeeded by the modern play. Echoes there doubtless are in it of the old Roman drama; and yet there is something that tells us that ere long the Latin comedy would be not only equalled but surpassed, in the wider outlook, the more varied and subtle and delicate drawing, of the modern stage. For it is one of the strange peculiarities of this tragi-comedy that it is so hard to classify. As a drama it could never have been acted; it is essentially a work to be read, not seen. If it could be presented on any stage, we should turn from it in disgust. If *Celestina* be but another and earlier Iago, yet the greater foulness of her task excites repulsion merely. Even in Shakspeare we feel that it needs only a little more, and we should hiss Iago off the boards: the slightest relaxation of the self-restraint which marks the consummate artist would make Iago unendurable. And this is the reason why so many class the work as a novel, a novel in dialogue; and why, in Rivadeneyra's *Biblioteca de Autores Españoles*, it finds its place among the "Novelistas Anteriores á Cervantes." Thus, too, it is the parent of a double progeny—on the stage and in the library. Its faults lie not in the delineation of its characters. *Celestina* is a wonderful creation, and has never been surpassed; Calisto and Melibea are scarcely more passion-mad than are Romeo and Juliet; and Melibea, though she falls, attracts quite as much as Juliet at first, and moves us to greater pity afterwards. The delineation of the servants, the bully, and their female companions, is a specimen of the almost photographic exactness in which the creators of the picaresque novel have always excelled. The fault of the piece lies in its length and tediousness, in the pedantry and the moralising which are put into the mouth of all characters equally. *Celestina* is as moral and as pious in her words as she is immoral and impious in her acts; and this woman of the people is as pedantic and quotes classical authors almost as freely as the educated Pleberio.

It needs scarcely any acquaintance with the literature of the time to know how a translator of the age of Elizabeth and James would delight in such a work. Mabbe fairly revels in the pedantry and learned allusions of his original. He never attempts in the least to abridge his work; he constantly adds new flowers to the blossoming rhetoric; he loves to cap a Spanish proverb with an English one, or even inserts one of his own when he has a fair chance. His delight in the task, and the labour which he has bestowed on it, are manifest to every reader. It is but seldom he omits anything or shirks a difficulty, though in the first line of the Argument to Act I. he does translate *En pos de un falcon sujo* ("after one of his hawks") by "after his usual manner." But a little after he renders *Quedese, no me curo* by "Let him alone, and bite upon the bit, come



what will, I care not." In the same way he interpolates in the beginning of Act IV. "So that my sweetmeat shall have soure sauce." Then again he expands *Quien es esta vieja que viene haldeando?* into "What old witch is this, that thus comes trayling her taile on the ground? Look how she sweeps the streets with her gowne! Fie, what a dust shee makes!" *Paz sea en esta casa* ("peace be to this house") becomes "By thy leave, sweet beauty."

This last is an amusing instance of the only unfair liberty which Mabbe takes with his text. His Puritanism has an unbounded abhorrence of anything that savours of Romanism, or of irreverence. *Dios* (God) becomes "heaven" or "Jove," "Jove pardon you"; and the like pedantry breaks out in the version of *Esfuerza, esfuera, Celestina*; "Coraggio, Coraggio, Celestina," a phrase which so well marks out the Tudor translations of which Mabbe's is a choice specimen.

The book is excellently printed. This version of the *Celestina* should be read by all who do not understand Spanish; for no one can rightly appreciate the evolution of the drama and the novel without some acquaintance with the *Celestina*, either in the original or in a good translation. No guide can be more pleasant for such a purpose than this reprint of Mabbe, with Mr. Fitzmaurice-Kelly's admirable Introduction.

WENTWORTH WEBSTER.

*Rhodesia of To-day.* A Description of the Present Condition and the Prospects of Matabeleland and Mashonaland. By E. F. Knight. (Longmans.)

WE welcome with pleasure a new work by the author of that delightful book *Where Three Empires Meet*. Mr. Knight spent the first seven months of last year in travelling in Matabeleland and Mashonaland; he entered Matabeleland at its south-western end and left Mashonaland by Manica and Beira, having wandered over some 1200 miles. During this time he acted as correspondent of *The Times*; and portions of the articles he wrote for that paper are reproduced in the present volume, which he was induced to write by the multitude of questions put to him by all sorts of people—miners, traders, farmers, artisans, and men of all degrees and conditions—respecting the territory of the Chartered Company, its capabilities, its prospects, and the chances of success for those who might settle in it. Small as Mr. Knight's book is, it contains a mass of information, and most questions that can be reasonably asked by intending emigrants will be found answered in its pages. He formed a very high opinion of the Chartered Company's country and considers that it has a great future before it: none of its advantages have been overrated, while its disadvantages have been exaggerated, and many of these will diminish and even disappear as the country becomes more settled.

If, then, the country is so good, who had better go there? Certainly not clerks, there is no opening for them; nor for the white unskilled labourer. He can do nothing there, his place is filled already by the

black man: native labour is abundant, efficient, and so cheap that no white labour can compete with it.

"These elementary facts," says Mr. Knight, "should be impressed on the minds of poor men at home who have read glowing tales of the fortunes made by diggers in Australia and California, and who imagine the conditions are the same in Africa. The white unskilled labourer can do nothing here; if he remains in the country he is likely to degrade into that shame of our race to be found in every country where native labour is procurable, the mean white, a lower creature far than the black savage by his side."

It is not only the peaceful Mashonas who supply any amount of native labour, but also the warlike Matabele. These turbulent savages have in an incredibly short space of time been completely pacified.

"Absolute security in life and property was the immediate result of the successful campaign which broke up the Matabele military system; and very great credit indeed is due to the administrator and other officers of the Chartered Company, who have with such admirable tact, discretion, and decision brought about this end."

One inducement to work is the hut tax; the money to pay this tax must be earned, and this leads on to the desire to earn more. It is found that those who come in to do a month's work, to earn their hut tax, often remain for six months. Even the lazy Matabele warrior, Mr. Knight tells us, who of old, after he had earned enough to buy a sufficiency of wives, would work no more all his life through, has found the hut tax a stimulus to exertion. The immigrants for whom there is the greatest demand are farmers and skilled artisans, especially masons and carpenters; there is a limited demand for skilful miners from Cornwall; but the least speculative and most profitable business that can be undertaken by a pioneer is market gardening in the vicinity of a rising township. Whether of the right or wrong sort, adventurers are pouring into Matabeleland, as is shown by the white population of Bulawayo, which in April, 1894, numbered but 250, and by August had increased to 3,000.

Our author speaks very highly of the climate of both Mashonaland and Matabeleland. The former has earned an unenviable and undeserved reputation for unhealthiness; that malaria is more prevalent than in Matabeleland he attributes to the fact of there having been fewer cattle in the country to eat down the long rank grass, twelve feet in height, and even more in part of the lowlands, which rots away after the rains and naturally produces fever. This will be remedied by the increase of cattle; and even where there is malaria, Mr. Knight was assured by resident medical men that it was of a very mild type. But there is something more dangerous than malarial fever, which is not confined to Mashonaland; and that is drink. "Men die of whisky, and their friends charitably call it fever."

One of the most important industries in both Mashonaland and Matabeleland will be mining. Mr. Knight praises the mining regulations of the Chartered Company, and compares them very favourably

with those of the Transvaal. The object of the Company is to attract many men of moderate means rather than a single large capitalist. Whether the Company is wise in this or not, it certainly does not deserve to be stigmatised as a corporation of greedy capitalists, whose enterprise can enrich none save themselves and other wealthy speculators. The same principles govern the land regulations of the Company. Middle men are now generally in bad odour, and they do not escape at the hands of Mr. Knight. If the instances he gives of exorbitant charges and enormous profits are characteristic and not exceptional, then the dealers deserve all that can be said against them; but competition will gradually remedy this evil, though at present it must put a serious hindrance in the way of emigration, and is very hard on youngsters in the Civil Service and others of limited income. Mr. Knight recommends young fellows fresh from home or from Cape Colony to enlist in the Company's mounted police: they will learn much about the country and the natives. A large proportion of the troopers are gentlemen who have held Her Majesty's commission or been at public schools or the universities.

Mr. Knight considers the future of the Chartered Company as assured, and concludes with the following remarks, which will, doubtless, be distasteful to a certain class of politicians, but will be cordially agreed with by the great bulk of Englishmen:

"Mr. Rhodes will now have his reward in beholding a prosperous community of his fellow-countrymen in occupation of this rich territory, which, by his foresight, determination, statesmanship, and strife for years with opponents at home and abroad, he has secured to Great Britain. It should always be remembered that, had it not been for his untiring vigilance, this vast high plateau, with its gold and its wealth of pastoral and arable lands, would ere this have fallen into the hands of one or other of the three foreign Powers which keenly contested its possession with the Premier of Cape Colony."

W. WICKHAM.

#### NEW NOVELS.

*Mr. Jervis.* By B. M. Croker. In 3 vols. (Chatto & Windus.)

*Shilrick, the Drummer; or, Loyal and True.* By Julia Agnes Fraser. In 3 vols. (Remington.)

*The Friends of Innisheen.* By Wilfred Woollam. In 2 vols. (Ward & Downey.)

*Helen.* By Oswald Valentine. (Fisher Unwin.)

*Ballybeg Junction.* By F. M. Allen. (Downey.)

*First Davenport of Bramhall.* By Joseph Bradbury. (Digby, Long & Co.)

*Killeen; a Study of Girlhood.* By E. O'Connor Morris. (Elliot Stock.)

*A Blind Man's Love.* By Laurence John. (Drane.)

*A Dawn's Fate.* By Ivon Hamilton Campion. (Digby, Long & Co.)

Mrs. Croker's new story is full of life and

motion. Her previous novels have been excellent in their way, as sketches of character; but there is a greater grasp in the present work, and from one point of view it may be described as a sustained comedy of Anglo-Indian manners. The scene is laid at a station in the hills, where the two rivals and match-makers, Mrs. Langrishe and Mrs. Brande, keep the social game alive for the whole body of residents. The former is the wife of a military officer, the latter of a civilian high in the service. They are capitably drawn, and the reader will never suffer a moment's ennui while they are on the stage. They both decide on importing a niece—the one from Calcutta and the other from England; but whereas Mrs. Langrishe's niece, Lalla Paske, is a vicious little thing—though regarded by the officers as fascinating—Mrs. Brande's niece, Honor Gordon, is a tall, stately young woman of noble appearance and demeanour. There suddenly appears at the station "Mr. Jervis," the handsome adopted son of a proprietor of patent foods; but while upon his travels he allows his companion, Capt. Waring—a gambler and a man of desperate antecedents—to pose as the millionaire. Many an amusing *contretemps* ensues before the true position of Mr. Jervis is revealed, and the iniquities of the impostor, Waring, are fully exposed. Mrs. Langrishe seems at first to be outdistancing her rival, but in the end there is only weeping and gnashing of teeth for her. After lavishing every attention upon her niece, and triumphantly securing a baronet as her promised husband, the volatile Lalla loses all her chances, and the baronet as well, by kicking her heels too high at a theatrical entertainment. The wedding cake had even been prepared; and when in a flood of tears Mrs. Langrishe asked what was to be done with it, the incorrigible Lalla actually counselled her to "raffle it!" Meanwhile, the loves of the virtuous Jervis and Honor proceed, through divers trials and misunderstandings, to a happy conclusion; and Mrs. Brande enjoys a further triumph over the rival queen of the station when her husband is knighted. The novel is sparkling and amusing all through, and there is not a dull page in it.

There are many stirring and pathetic scenes in Miss Fraser's *Shilrick, the Drummer*; but what will chiefly militate against this novel is its portentous length. Each page contains double the ordinary quantity of matter, and there are no fewer than 1044 pages in the three volumes. This is a pity, because with concentration the authoress might have achieved a distinct success. The story is a romance of the Irish Rebellion of 1798, and all the characters are clearly drawn. A few references to them will show what kind of entertainment the reader has to expect. First comes the young Irish gentleman, Morven O'Neill, who led the rising under the name of Michael Cluny. He was of a strikingly handsome presence, with a lofty nature and a subtle fascination about him which none could resist. He has for his bride Estelle de Montmorenci, a lady of high lineage, delicate in appearance, but with an intensity of feeling in her nature

which carries her through unnumbered hardships. Their trials and wanderings elicit our sympathy, which is enhanced when they both perish under melancholy circumstances. Owen Maguire, O'Neill's faithful attendant, is a sterling old fellow; while Shilrick O'Toole, the brave little drummer, is a character in ten thousand. Rather than betray the trust reposed in him by others, he suffered the pain of a court-martial, was condemned to death, and only reprieved to go through more suffering still. Miss Fraser deserves credit for her careful delineation of the drummer-boy. Eveleen Corrie is a bewitching Irish girl, who likewise passes through seas of trouble before she is united at last to her lover, Capt. Annesley. Thalia Coghlan and Kerry O'Toole are another couple whose fortunes we follow with interest, and there is even a fourth pair of lovers to diversify the narrative. In fact, it is a remarkable circumstance in connexion with this novel that the characters in it, though so numerous, all establish claims of their own upon us. Of course there is a traitor in the camp, Thaddeus Magin, who betrays O'Neill to his death, and brings trouble upon Shilrick. Miss Fraser depicts several historical episodes of the Rebellion; but these may be read with greater fulness elsewhere, and serve only to swell the proportions of the present story.

There is decided power, though of an ill-regulated type, in *The Friends of Innishkeen*. The author's efforts seem somewhat incoherent, but he may acquire literary finish in time. The "friends" indicated in the title—Ernest Drake and Eustace Delamere—are at first represented in a most favourable light, and the friendship between the older and the younger man has something genuine about it. Trouble arises through the vagaries of Drake's wife Norah, from whom her husband was separated owing to a painful misunderstanding. "Along with her clear-eyed, sunny Irish face, Norah had inherited bewitching ways," which had either come down to her from some ancestress, or had been acquired before the mirror. She even got Ernest's young friend Eustace within her toils, though he was quite unaware of her identity. The scene at the last, where she loses her life in a terrible accident, the result of a mad race between life and death, is really dramatic; but it might have been averted if Drake had been a little more explicit with Delamere at an earlier stage. Like the immortal Silas Wegg, Drake occasionally "drops into poetry." To do him justice, his verses are sometimes very fair; but as he makes "corn" rhyme with "dawn," it is obvious that there is considerable room for improvement.

*Helen*, the latest edition to the "Pseudonym Library," is by no means equal to some of its predecessors. Helen Lemardelay, a girl who is longing to sacrifice herself to some one, though she has not yet found the man worthy of her affections, at length—to use a sporting phrase—"puts all her money" on George Aston, a clever young Cambridge man with advanced ideas. After marriage they begin to drift apart. He writes books which she does not under-

stand; and he cultivates the society of a seductive Mrs. Castellain, which she unfortunately does understand. Trouble ensues, and a considerable time elapses before things are put right; but at the last there seems to be a distinct *rapprochement*. It is but just to say that the style in which this little volume is written is above the average, and better than its matter.

*Ballybeg Junction* is a capital piece of Irish comedy. The name of "F. M. Allen" would of itself be a sufficient guarantee for the reader; but even this amusing author has never excelled his present sketch for genuine, uproarious fun. The description of the founding and working of the Kilmahone and Ballybeg Junction Railway is described with keen humour; and this is intensified when we come to the account of the "warm" reception tendered to the English secretary who went out to take charge of the line. The official whom he intended to supplant played it somewhat low down upon his rival, it must be admitted; but one cannot help being convulsed with laughter over the comical adventures which make him more anxious to resign the secretaryship within a space of twenty-four hours than he had ever been to take it up. There is a love-story running through the volume; and the reader will find himself admiring the pretty Irish girl, Rose O'Donnell, as warmly almost as her fortunate lover, William Macready Walsh, did.

*First Davenport of Bramhall* is written somewhat in the high "Ereos" vein. The time of the story is the middle of the fifteenth century. There is a good deal of the "By my halidom!" about it; but a novel is not necessarily historical because it is liberally besprinkled with such phrases. As a matter of fact, "First Davenport of Bramhall" himself is a bit of a bore, and the whole thing is deadly dull, and fails to convey to us a true picture of English life during the Wars of the Roses. A worthy knight is taken unawares by the villain of the narrative and thrown into the Mersey. Davenport rescues him, and in course of a sanguinary encounter with the offender brings the same watery vengeance upon him. He is thought to be dead, but we know better. The villain revives to do a good deal more mischief before the story closes. There are two pairs of lovers, who, after playing at cross purposes for a time, shake down into the right matrimonial grooves at the end.

Miss O'Connor Morris may be congratulated upon her charming idyllic study of girl life, *Killeen*. We trace the fortunes of sweet Nesta Thorold from girlhood to beautiful womanhood and marriage with real interest. Indeed, Nesta is one of the best girl characters we have recently met with in fiction. She is delightfully natural; and by her innocent and loving ways she breaks down many an icy human barrier, and changes the hatred or indifference of her enemies into tenderness and affection. Her lover, Major Chichester, is worthy of her, and it is pleasant to see them united after a period of bitter misunderstanding.



A handsome, but wicked, young woman forms the central figure in *A Blind Man's Love*. By lying and intrigue she captures a blind baronet, marrying him for the sake of his title and wealth. The latter she proceeds to dissipate at the card-table, and things become so warm at last that she elopes with an old lover. After a short time he casts her off, and she sinks from one depth of degradation to another till death ends her miserable existence. She is penitent at the last, and obtains the forgiveness of those whom she has deeply injured. At a later date the blind baronet marries the only woman whom he has ever really loved, and who has remained true in her affection for him through many trials. There is nothing whatever striking in this little story; but the character of Sir Giles Attwood is fairly drawn, and the same may be said of that of Mary Wantage, his good angel.

In apologising for his gory narrative, *A Dawnless Fate*, Mr. Campion states that he wrote it, first, that Truth alone may stand, and, secondly, that Justice may be for the dead. Well, if it had never appeared, we fail to see why Truth should have been unable to hold up, or why Justice should have tottered upon her throne. Instead of having the vraisemblance of reality, the whole work appears to us essentially unreal. Among the incidents is the murder of a baronet, for which crime an innocent clergyman is hanged. Before the life penalty is exacted the prisoner's mother dies in his cell while visiting him, and the wretched man's betrothed dies about the time of his execution. After many years the hero of the story, in discovering his own father, also discovers in him the baronet's murderer.

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*Here, There, and Everywhere.* By Baron de Malortie. (Ward & Downey.) This book is published without date, which is always an error, and with an apology which its very interesting contents render quite needless. It is difficult in some of these pieces to find the Baron, who is one of the most modest of recorders. As a Hanoverian subject, he gives first place to letters from his late Majesty, King Ernestus Augustus, which, however, do not justify his description as "a valuable contribution to contemporary history." He adores Bishop Dupanloup, Ferdinand of Naples, the Franco-Austrian Emperor of Mexico, the Comte de Chambord, and is, in all things, a Royalist of Royalists. But his faith in kings was dashed with uncomfortable reflection when he met General Bosco, the defender of Gaeta, at Trieste, a needy guest at the table of the Comte de Chambord:

"*'Je suis au bout de mon rouleau,'* said the General, 'and unless I can earn enough to live I shall have to enlist as a private or'—and a sad look came over his handsome face—'or be obliged to take to a barrel-organ.' 'Surely his Majesty would not allow you to want anything?' Bosco gave a faint smile. 'They'll take your very heart's blood; there is no sacrifice they will not exact—all that as a matter of course; but lo! find yourself in want and you will see. The great are the same everywhere, all selfish and ungrateful.'"

Some friend of the ex-king who has lately died, leaving a fortune of millions, should make haste to explain this most cruel neglect of one who had surely a first claim upon his

Majesty's purse. The Baron thinks the Empress Carlota of Mexico "one of the most remarkable women of her day"; and if this book contained nothing but the pathetic account of her vain entreaty of Napoleon III., and her consequent insanity, it would be a remarkable work. The poor afflicted lady's refusal to quit the Vatican after an interview with Pio Nono; the hasty furnishing of a bed-chamber by the Pope and Antonelli for a sex so foreign to the Papal palace; the way in which she was beguiled to visit a convent, where she conducted herself with imperial sanity, until seeing a steaming *pot au feu*, she plunged her arm into the boiling mess and seized a piece of meat, which she ate with avidity—her delusion being that the food given to herself would be poisoned—all this and much more makes, perhaps, the most harrowing chapter of biography that has ever been recorded. The first compliment received from a crowned head by Napoleon III. was the ribbon of a Saxon order; and Count Beust, long after, remarked to Baron de Malortie, "It seems odd that Saxony should owe its existence, and the king his throne, to a bit of ribbon." That is "a valuable contribution to contemporary history," and the statesman who spoke knew the facts; for it was Beust himself who, after Sadowna, while Bismarck was about to swallow Saxony, hurried to the Tuileries and heard Napoleon's grateful promise that the king's crown should not be touched. Napoleon added, "*J'en fais mon affaire.*" Another incident of only less interest is recorded of the "Red Prince," who somewhat rudely said to the Hanoverian Baron, "Well, Malortie, when will you have there the Eagle instead of the White Horse?" to which the Baron replied, with a cool but respectful bow, "The day, Sir, when the Hanoverians shall prefer the White Horse of Bronzell to that of Hanover." The retort was smart indeed, and we give it to show that the Baron is very able in repartee, if not in style as a writer. It is, however, common to tease Prussians with reference to the Bronzell mare, that animal being the only prisoner made by the Prince of Prussia and the army invading Baden to repress the insurrection, when they dispersed the rebels at Bronzell without firing a shot. But old King William, hearing of the incident, summoned the Governor of Berlin and the general commanding the Guards, and ordered his nephew in their presence to apologise and to shake hands with the Baron, an honour which the King followed, whispering sternly as he held the Baron's hand, "Your tongue is also rather long, and you might as well have dispensed with your allusion to my white mare of Bronzell." We have shown that this is a work of uncommon interest. And if, instead of giving an unconnected series of pieces or chapters, the Baron had thrown his notes and recollections and experiences into a well-linked and somewhat autobiographical form, the result might not have been more valuable, but it would have attracted a far greater body of readers, and would have done far greater credit to his literary reputation.

MR. HYDE'S volume on *The Post in Grant and Farm* (A. & C. Black) is a work of independent research, which supplements in many particulars the more extended treatise on the Post Office which was recently written by Mr. Joyce. Witherings, who was connected with the office during the troublous period from 1632 to 1651, is the chief hero of the narrative. His energy was unbounded and his enthusiasm was unquenched. He is justly described as the forerunner of a long line of able and zealous officials, whose arduous labours have built up the stately fabric of the postal system at home and in the colonies. As regards his

contemporaries, De Quester and Burlamaqui, a few more details might have been gleaned by Mr. Hyde, through a reference to the Harleian Society's reprint of the *London Visitations*. The name of Sorbière is misprinted on p. 32, and his visit to England took place nearly thirty years after the date which is assigned to it. The opening sentence on p. 130 makes mention of a "Mr. John Nicholas" writing to his son, Mr. Edward Nicholas; and from such an expression few—very few—readers would draw the conclusion that the latter Nicholas was afterwards a Secretary of State, and that his father was a country gentleman of good position in Wiltshire. More, too, might have been made of Daniel O'Neale, who was a Member of Parliament for St. Ives. But such additional details can easily be incorporated in a subsequent issue. Mr. Hyde has the satisfaction of knowing that his labours among the State papers and the official records of the kingdom have added materially to the stock of knowledge previously at the service of the public with respect to the working of the Post Office to the close of the seventeenth century.

*Letters from Sebastopol.* By Colonel Campbell. (Bentley.) Colonel Campbell's letters, or some of them, were worth publishing; but the collection had been better if cut down to two-thirds of its present size. No new light is thrown across the events of 1854-5, but the words of a man speaking from the trenches can never be without their value. Campbell seems to have been possessed of great common sense, perhaps a rarer quality than courage, and to have shown undoubted pluck throughout the whole trying and woefully mismanaged business. Lord Wolseley contributes a capital preface; and his remarks on the fitness of publishing "the diaries and correspondence of thoughtful officers who daily recorded their impressions on the spot" are fully justified so far as this volume is concerned. Some of the letters are painful reading, showing relentlessly, as they do, the difficulties put by their government in the way of men fighting England's battles. But somehow, on closing the record, one is not altogether sorry that those in power misbehaved themselves so wantonly, for the courage and good temper of the soldiers only shines out more brightly. To students of the war, and the events leading up to and following close upon it, these letters will be full of interest; and it would be scarcely possible to find a braver book to put into a schoolboy's hands. The work is made more valuable by Lowes Dickinson's admirable portrait of the writer.

*Odd Bits of History.* By Henry W. Wolff. (Longmans.) Mr. Wolff's book, though too scrappy to be quite satisfactory, makes pleasant enough reading. His style is not particularly good, but it is not aggressive; and one forgets its faults—always excepting the excessive use of italicised French—in the pursuit of queer bits of knowledge. An essay entitled "The Remnant of a Great Race" has more value than the other contributions, some of which are fragile and unsatisfying. Doubtless there are many people who like to take their history in small doses, and to such Mr. Wolff's pages will be palatable. Qualities there are too, here and there, that make the volume profitable even to more serious students.

#### NOTES AND NEWS.

MR. JOHN MURRAY announces *The Crimean War, from First to Last*, being extracts from the private letters and journals of General Sir Daniel Lysons, G.C.B., Constable of the Tower, with illustrations from the author's own drawings and plans. In explanation of the title,

it may be stated that "Fighting Dan Lyons" was the first soldier to jump ashore at the landing at "Old Port," and that he never left the camp of the Light Division for a single day from the commencement to the end of the war. He was present at the skirmish on the Boulganak, at the battle of the Alma, at the affair of McKenzie's heights, at the battle of Inkerman; and he served in the trenches throughout the siege, including both attacks on the Redan.

MESSRS. MACMILLAN & Co. are issuing this week the fourth volume of *English Prose*, edited by Mr. Henry Craik, containing selections from the great prose writers of the eighteenth century.

THE three next volumes in the "Badminton Library" will be: *Dancing*, by Mrs. Lilly Grove; *Billiards*, by Major W. Broadfoot, R.E.; and *Modern Sea-Fishing*, by John Bickerdyke, with contributions on foreign fish and tarpon by Mr. W. Senior and Mr. A. C. Harmsworth, and illustrations by Mr. C. Napier Hemy.

MESSRS. CHATTO & WINDUS will publish shortly a volume of Social Essays, by Mr. Walter Besant, to be entitled *As We Are: As We May Be*.

NEXT week a volume of *Essays and Studies*, by Mr. J. Churton Collins, will be published by Messrs. Macmillan & Co. It includes essays from the *Quarterly*, on Dryden, the Predecessors of Shakspeare, Lord Chesterfield's Letters, and the Porson of Shaksperian Criticism; and an essay from the *Cornhill* on Menander. They have all been revised and enlarged; and the author believes that they show reason why certain conventional literary verdicts, in some cases of important concern, should be reconsidered.

MESSRS. WILLIAM BLACKWOOD & SONS hope that the Life of General Sir Edward Hamley, which is being written by Mr. A. Innes Shand, will be ready for publication early in the spring.

MISS MARGARET BENSON, the daughter of the Archbishop of Canterbury, has written a small volume of sketches and studies of animals in their domestic relations, entitled *Subject to Vanity*. The book, illustrated by the authoress, will be published by Messrs. Methuen next week.

MRS. HAMILTON KING is about to publish, with Messrs. W. B. Whittingham & Co., two small volumes in commemoration of Cardinal Manning. The first is of poems, entitled *The Prophecy of Westminster*; &c., and the second consists of extracts from his Anglican Sermons, illustrative of his character.

THE new volume of *Book Prices Current*, containing the result of the Book Sales during 1894, will be published next week by Mr. Elliot Stock. Several fresh features which have not appeared in the earlier volumes will mark the new one.

A NEW volume by Mr. S. R. Crockett, entitled *Bog-Myrtle and Peat*, is announced by Messrs. Bliss, Sands & Foster for publication on March 1. It consists of tales, chiefly of Galloway, gathered between the year 1889 and the present time.

MESSRS. CASSELL & Co. will shortly publish *A King's Diary*, by Mr. Percy White, author of "Mr. Bailey-Martin." It will be issued in a peculiar form, and will be followed by other works produced in a similar manner. Mr. Max Pemberton has undertaken the selection and editing of this new departure in pocket editions.

MESSRS. HUTCHINSON & Co. will issue shortly a translation, by Mr. R. Vizetelly, of M. Zola's novel, *The Mysteries of Marcelline*, with a new portrait of the author for frontispiece.

THE same firm have also nearly ready a novel by a new writer, F. F. Montresor, entitled *Into the Highways and Hedges*, which, although of three-volume length, will be issued in one volume. The story is one of fifty years ago; and the principal figures are a rough poacher and a young lady, who, under peculiar circumstances, had become his wife. Several of the scenes are laid in Newgate Prison.

TWO of the novels announced for early publication by Messrs. Chatto & Windus are severally entitled *In Deacon's Orders* and *Under Sealed Orders*.

AN historical romance of the immediate future, entitled *Marmaduke, Emperor of Europe*, by an anonymous author, will be published shortly by Messrs. Edmund Durrant & Co., of Chelmsford. A great portion of the plot is laid in East Anglia.

MR. J. WILSON McLAREN, author of "Scots Poems and Ballads," is giving the finishing touches to a new novel, entitled "Weir the Wizard," which will appear serially in the *Glasgow Weekly Mail*.

MESSRS. DIGBY, LONG & Co. will publish immediately the following: *The Wrong of Fate*, by Lillias Lobenhoffer; *The Maid of Havodwen*, by John Ferran; and *A Tale of Two Curates*, by the Rev. James Copner.

MESSRS. LONGMANS & Co. have in the press a volume of *Ballads and other Verses*, by Mr. A. S. Beesley, one of the assistant masters at Marlborough, who wrote the Life of Sir John Franklin in the "New Plutarch" series.

A VOLUME of essays by the late Dr. Theophilus Campbell, entitled *Studies in Biblical and Ecclesiastical Subjects*, is announced for early publication by Mr. Elliot Stock.

MR. H. R. ALLENSON will publish immediately a volume of travels, entitled *Trips*, by Mr. Henry Kilby, with illustrations by the author. Algeria, Holland, and the North Cape are among the places of interest described.

MR. JAMES RODWAY'S book, *In the Guiana Forest*, which has won for him the title of "the Jefferies of the Tropics," has just entered its second edition. Other editions have appeared in the United States and in the West Indies.

MR. EDWARD ALMACK, who is engaged upon a bibliography of the *Eikon Basilike*, asks persons who may be possessed of copies, or of other information relating thereto, to communicate with him (care of Messrs. Blades, East & Blades, Abchurch-lane, E.C.). He states that one of Messrs. Blades's most experienced compositors has been engaged for four months in setting up his description of the early editions, &c., and that about fifty title-pages have already been reproduced in facsimile.

UNDER the auspices of the Sunday Lecture Society, Mr. James Craven will deliver a lecture at St. George's Hall, Langham-place, on January 27, on "Some Absurdities of the Law," in which reference will be made to the existing state of the law with regard to lectures on Sunday.

MR. JOHN LANE, of the Bodley Head, has sent to his friends, as a sort of Christmas present, a pretty little quarto pamphlet, consisting of a reprint of Sir Thomas Bodley's brief autobiography (Oxford, 1647), which is itself a great rarity. The copy from which the present reprint was made was given to Mr. Lane—it is interesting to learn—by his former partner, Mr. Elkin Mathews. There is, we believe, a MS. version of it, differing at least in spelling, in the Bodleian Library. By way of illustration are given one of many existing portraits of Bodley—two others may be seen in Macray's *Annals of the Bodleian*

*Library* (second edition, 1890); and a reproduction of the Bodley medal, struck from the design of Jean Warin, of which only three copies are known to exist. In an Introduction Mr. Lane tells the story of the origin of his publishing business. We need only note here that Mr. Mathews came from Exeter, Bodley's birthplace; and that Mr. Lane, too, is a Devonshire man.

#### THE FORTHCOMING MAGAZINES.

THE *Century Magazine* for February will contain an article on "The Death of Emin Pasha," by Mr. R. Dorsey Mohun, the U.S. agent in the Congo Free State; and also a story called "He would a Wooing Go," by Mr. Frank Pope Humphrey, author of the "New England Cactus," in the Pseudonym Library.

CANON TRISTRAM, who recently visited Japan, is giving his experiences in the *Leisure Hour*. Through his daughter, who speaks the language, he was able to see and understand many places and things which are hidden from the ordinary English tourist.

THE February number of *Cassell's Magazine* opens with an article upon "Some Royal Pets," illustrated with drawings by Mr. Ernest M. Jessop, to whom special facilities for the purpose were given at Windsor and Sandringham.

MR. H. H. JOHNSTON, the Imperial Commissioner and Consul-General for Central Africa, contributes an illustrated article on the Hausa people to the *Leisure Hour* for February. The same number also contains an account of Mysore and the late Maharaja, by General Sir George Wolseley.

THE *Sunday at Home* is publishing a series of reproductions of photographs of the Giant Cities of Bashan, taken during a recent journey by Major Algernon Heber-Percy.

IN the *Quiver* for February Miss T. Sparrow continues her account of her experiences "As One of the Penniless Poor," "With the Fish-Curers" being the special subject of this month's paper. The same number contains "A Day in the Life of a Bishop," by the Rev. Montague Fowler, chaplain to the Archbishop of Canterbury, with illustrated photographs taken at Lambeth and Wells and in the Melanesian Mission.

THE February number of *The Churchman* will contain an article by the Rev. J. E. Watts-Ditchfield on "Men's Services," giving an account of the extraordinary success of the movement at St. Peter's, Holloway. Articles will also appear by Judge Warren, Archdeacon Wynne, Dr. Sinker, and Mr. Hay-Aitken.

#### UNIVERSITY JOTTINGS.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of Doctor of Medicine, by decree of the house, upon Dr. J. S. Burdon-Sanderson, the new regius professor of medicine. Until the appointment of a successor, Prof. Burdon-Sanderson will continue to discharge the duties of the Waynflete chair of physiology.

PROF. BYWATER has been elected to an honorary fellowship at Exeter, of which college he had long been a fellow, until his appointment to the regius chair of Greek transferred him to Christ Church.

PROF. J. E. B. MAYOR proposes to lecture this term at Cambridge on "Seneca's Epistles." At Oxford, Prof. Ellis is lecturing on "Statius's *Silvae*," and is also giving instruction in the writing of Latin verses.

MR. F. T. PALGRAVE, professor of poetry at Oxford, proposes to deliver a course of lectures



upon "Landscape as dealt with in Poetry," beginning with the poets of Greece and Rome.

PROF. PERCY GARDNER announces a public lecture at Oxford, on February 4, on "The Life and Work of Sir Charles Newton."

Mr. R. WARINGTON, the new Sibthorpian professor of rural economy at Oxford, has chosen for the subject of his inaugural lecture "The Present Relations of Agricultural Art and Natural Science."

UNDER the auspices of the Teachers' Training Syndicate, Mr. J. Bass Mullinger, university lecturer in history, will deliver a course of twelve lectures at Cambridge this term on "The History of Education."

THE Gamble prize at Girton College has been awarded to Miss Isabel Maddison, for her essay on "Singular Solutions of Differential Equations of the First Order, and the Geometrical Properties of certain In-variants and Co-variants of their Complete Primitives."

UNDER the will of Miss Susan Kidd, the University of Oxford has received the bequest of a portrait of her father, Dr. John Kidd, sometime regius professor of medicine.

AT the annual meeting of the Cambridge Philological Society, to be held on Thursday of this week, Mr. Eirik Magnússon was to read a paper on "The Myth of Yggdrasil." Prof. Postgate is proposed for re-election as president, and Dr. Henry Jackson as a new vice-president. From the accounts for last year, it appears that the society is in a flourishing condition. The total number of members is 151, of whom just half have compounded. The investments amount to £800, estimated at their par value; but £300 of this is in the consolidated stock of the Bombay and Baroda Railway, which sells at a premium of more than 100. In addition, there is a balance at the bank of £160.

AT the extraordinary meeting of the Convocation of London University, held last Tuesday, the resolutions of the annual committee, approving generally the scheme of the Royal Commissioners, were adopted by a majority of 175 votes to 206. Earlier in the same day, Lord Rosebery, in reply to an influential deputation, had announced the intention of the Government to propose a Statutory Commission to carry the scheme into effect.

MESSRS. WILLIAMS & NORCOTE, of London and Edinburgh, have opened a branch of their business at Oxford, in the Broad, chiefly for the sale of foreign books.

MR. ARTHUR SIDGWICK, reader in Greek at Oxford, will deliver a lecture before the Ethical Society, on Sunday next, at 7.30 p.m., at Essex Hall, Strand, upon "Primitive Ethical Ideas among the Greeks."

WE quote the following from the *Times*:

"During the past year the total number of matriculated students at the University of Edinburgh was 2,949 (including 140 women). Of this number 767 (including 128 women) were enrolled in the faculty of Arts, 155 (including five women) in the faculty of Science, 68 in the faculty of Divinity, 454 in the faculty of Law, 1,491 in the faculty of Medicine, and 11 (including seven women) in the faculty of Music. Of the students of medicine, 622 (or nearly 42 per cent.) belonged to Scotland, 498 (or fully 33 per cent.) were from England and Wales, 74 from Ireland, 59 from India, 205 (or nearly 14 per cent.) from British Colonies, and 35 from foreign countries. While the total number of students of medicine has decreased in recent sessions, the ratio of students coming from the countries enumerated has been practically unchanged for the last ten years. Besides these matriculated students, 72 non-matriculated students have paid the five-shilling entrance fee, 49 of whom were women attending music classes.

"The number of degrees conferred in the various faculties during the year was as follows:—Master of Arts, 88; Doctor of Science, 7; Bachelor of Science, 28; Bachelor of Divinity, 9; Bachelor of Laws, 10; Bachelor of Law, 2; Doctor of Medicine, 64; Bachelor of Medicine and Master in Surgery, 245. The general council of the university now numbers 7,642 members.

"The total annual value of the university fellowships, scholarships, bursaries, and prizes amounts to about £15,930—viz., in the faculty of Arts, £9,590; in the faculty of Science (besides a number of bursaries, &c., in other faculties which are tenable by science students), £420; in the faculty of Divinity, £1,570; in the faculty of Law, £480; in the faculty of Medicine, £3,750; and in the faculty of Music, £120."

A MEETING is to be held on Monday next, at Toynbee Hall, to discuss what has been done and attempted in University Settlements, during the past ten years, in the United Kingdom and America. The Master of Balliol, Prof. Jebb, Prof. Patrick Geddes, and Canon Browne have (among others) promised to be present.

#### ORIGINAL VERSE.

NEVICA!

A SINGLE lark to the immense white pall  
That hung above the earth, embracing all,  
Sang forth his song, the first song of the year.  
As the white gloom grew dark, began the fall  
Of silent snow that lasted all night long,  
And when the morning came they found among  
The soft, deep snow, the body of the lark,  
Quite stiff and dead. But he had sung his song.

EVELYN MARTINENGO CESARESCO.

Rovato.

#### MAGAZINES AND REVIEWS.

THE January number of the *Jewish Quarterly Review* (David Nutt) is a particularly interesting one. It opens with a notice of the late James Darmesteter, by Prof. Max Müller, who gives a lucid summary of his revolutionary theory regarding the late date of the Avesta, with a running commentary of criticism. At the very time of his death, Darmesteter was working at a new edition of his translation of the Avesta for the "Sacred Books of the East." We are glad to hear that the first volume is nearly printed; and that the Introduction, containing his latest views on the subject, is left almost ready for the press. For a complete understanding of Darmesteter's many-sided character, and the influence which he exercised on contemporary French thought, reference must be made to the remarkable article by M. Gaston Paris, in the *Contemporary*. We may quote here the last words of Prof. Max Müller:

"Happy as he was in his birth, he was even happier in his death. After a cheerful conversation with his wife on some literary plans, he rested in his chair, while the bright sunlight streamed down upon him through the window of his library—a parting greeting from Mithra, the friend of light and truth, whom he had served so faithfully during his life on earth. He fell asleep unconsciously, and never opened his eyes again."

Next, we may mention a translation, by Mr. F. C. Conybeare, of the Apocalypse of Moses, otherwise known as the Book of Adam, which has hitherto been known only from some imperfect Greek MSS., first published by Tischendorf. Mr. Conybeare here translates it in its entirety from an Armenian MS. in the library of Etchmiadzin, which he photographed for the purpose. He thinks that this Armenian version must have been made, not from a Greek, but from a Syriac or Ethiopic, or even an Arabic text. He points out that

"in this Apocalypse we have one of those Jewish Apocrypha which, like the Book of Enoch, exer-

cised a formative influence upon the earliest Christianity. For two ideas are prominent in it which have been perpetuated in the younger religion—namely, that of baptism by triple immersion after repentance and forgiveness of sins, and that of the resurrection in the flesh and restoration to the Garden of Eden of the descendants of Adam."

In this connexion we may mention that the Rev. R. H. Charles here concludes his translation of the Book of Jubilees, from a new text based upon two authoritative Aethiopic MSS., which he has just published in the original in the series of "Anecdota Oxoniensia." There are two other curious articles of interest, as illustrating the later connexion of Jewish with European literature. Dr. S. Krauss claims for Dominus—a Neo-Platonist philosopher at Athens in the fifth century, of whom little is known beyond some anecdotes in Suidas—that he was a Jew; while Prof. D. Kauffmann prints, from the Vatican archives, a long Latin letter in defence of the integrity of the Hebrew Bible, addressed to Cardinal Sirleto (circa 1570) by Lazarus de Viterbo, alias Eliezer Mazliach ben Abraham Cohen, who was possibly the cardinal's physician. Among the other contents, we may briefly mention: a third paper by Mr. S. Schechter, on "Some Aspects of Rabbinic Theology"; the continuation of Mr. R. Lionel Abrahams's exhaustive essay on "The Expulsion of the Jews from England in 1290"; and a note by Dr. Neubauer on some Hebrew fragments of the Bible, recently acquired by the Bodleian, which are written in a shorthand he confesses himself unable to decipher.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BEER, B. Handschriftentexte Spaniens. Leipzig: Freytag. 12 M.  
BIBLIOTHECA patrum latinorum britannica. Bearb. v. H. Schenkl. III. 1. Die Bibliotheken der englischen Kathedralen. Leipzig: Freytag. 1 M. 60.  
BOETTCHER, F. v. Malerwerke d. 10. Jahrh. 1. B1. 2. Hälfte. Heideck-Mayer. Dresden: F. v. Boettcher. 10 M.  
HEGELAND. Geschicht von F. Fehr v. Dircklage-Campo. Berlin: Schönlank. 20 M.  
HOVS, E. Graf zu den Amian. Reise- u. Jagdergebnisse im S. mitaland. Wien: Gerold. 10 M.  
NEUBAUER, F. Rasaland unter Kaiser Alexander III. Berlin: Driesner. 2 M. 50.  
STERN, A. Studien zur Literatur der Gegenwart. Dresden: Esche. 10 M. 50.  
ZEISSBERG, H. Ritter v. Erzherzog Carl v. Oesterreich. Ein Lebensbild. 1. Ed. Wien: Braumüller. 20 M.

##### THEOLOGY, ETC.

- ANALYTA hymnica mediæ ævi. XIX. Liturgische Hymnen d. Mittelalters aus Handschriften u. Wiegendruck. 4. Folge. Leipzig: Bohn. 9 M.  
EISENSTADT, M. Ueb. Bibelkritik in der talmudischen Literatur. Frankfurt-a-M.: Kaufmann. 1 M. 50.  
HILGENFELD, H. Talmudische Bemerkungen zur Targum d. J. Babalah patriarka wad Raban Sauma. Jena: Frommann. 2 M.  
MOSUMENTA conciliorum generalium sæculi XV. Concilium basiliense. Leipzig: Freytag. 20 M.

##### HISTORY, ETC.

- MAYER, H. Geschichte der Universität Freiburg in Baden in der 1. Hälfte des XIX. Jahrh. 3. Th. 1830–1852. Bonn: Hanstein. 2 M. 50.  
PUBLIKATIONEN der Gesellschaft f. rheinische Geschichtskunde. 1. Kölner Schreinsurkunden d. 12. Jahrh. Hrg. v. R. Hoerger. 2. Bd. 2. Hälfte. Bonn: Weber. 22 M.  
REHMEN, R. Dithmarscher Geschichte nach Quellen u. Urkunden. Hamburg. 5 M.  
SCHWARTZ, E. Die Königslisten d. Erattheos u. Kaster im Euxinen ab. die Interpretationen der Africanus u. Eusebius. Göttingen: Dieterich. 10 M.  
TEUSCH, Th. Die sortitione iudicum apud Athenenses. Göttingen: Dieterich. 1 M. 50.  
WIELICENUS, W. F. Astronomische Chronologie. Leipzig: Teubner. 5 M.

##### PHYSICAL SCIENCE, ETC.

- KOCH, A. Jahresbericht üb. die Fortschritte in der Lehre v. den Gährungs-Organismen. 4. Jahrg. Braunschweig: Bruha. 9 M. 60.  
MILLA, K. Die Flugbewegung der Vögel. Wien: Deuticke. 3 M. 60.  
MUTH, P. Grundlagen f. die geometrische Anwendung der Invariantentheorie. Leipzig: Teubner. 3 M.  
OFFENHEIM, F. Ueb. die Nummuliten d. venetianischen Terra. Berlin: Friedländer. 3 M.  
SCHLESINGER, L. Handbuch der Theorie der linearen Differentialgleichungen. 1. Bd. Leipzig: Teubner. 16 M.

WAINIO, E. *Monographia Cladoniarum universalis*. Pars II. Berlin: Friedländer. 10 M.  
 WEINSTEIN, E. *Beiträge zur Petrographie der östlichen Centralalpen, speziell d. Gross-Venedigersteins*. I. u. II. München: Franz. 4 M. 20.

## PHILOLOGY, ETC.

BEITRÄGE ZUR ASSYRIOLOGIE u. semitischen Sprachwissenschaft, hrsg. v. F. Delitzsch u. P. Haupt. 3. Bd. 1. Hft. Leipzig: Hinrichs. 13 M. 50.  
 GRIMM, J. u. W. *Deutsches Wörterbuch*. 9. Bd. 3. Lfg. Bearb. unter Leitg. v. M. Heyne. (3p. 355-376.) Leipzig: Hirzel. 2 M.  
 MESSOURT, H. *Lexicon zu den Schriften Cicero's*. 2. Th. 17. Hft. Jena: Fischer. 10 M.  
 SIDDONS, C. S. A., recensit P. Mohr. Leipzig: Teubner. 4 M.  
 ZEITSCHRIFT f. afrikanische u. ozeanische Sprachen. 1. Jahrg. Berlin: Reimer. 12 M.

## CORRESPONDENCE.

## THE NEW SYRIAC GOSPELS.

Oxford: Jan 19, 1895.

The controversy on this subject is taking a rather wide and discursive range, in which I have no intention of following it. But Mr. Conybeare's last letter compels me to say, what I hoped would have been superfluous, that I entirely agree with him that the questions at issue must be determined on scientific grounds and no other. I only wished to ensure that the grounds should be really scientific, that the questions should be taken in their proper order, and that the answers to them should be deliberate, and not merely the first that came uppermost.

I am perfectly ready to accept the reading of Cod. Sin., if that shall seem upon examination to have the best claim to be considered original. Indeed, I began myself with the assumption that there was a *prima facie* case in favour of it. But I found this assumption less easy to work out than might have been anticipated. The problem is to find that reading which shall best account for the variants that have come down to us—on the one hand, for the reading of the mass of Greek MSS., and on the other hand, for the group of Western readings. This problem is by no means an easy one, as Mr. Conybeare, I think, will find, if he attempts it in detail.

The hypothesis of mine to which he refers was only one of three which I had entertained for a time, but was, on the whole, inclined to reject. It had nothing whatever to do with any question of orthodoxy or heterodoxy, and was only intended to bridge over the gap between the two lines of text presented by the Greek, Latin, and Syriac authorities.

In like manner, I meant no imputation on the Syriac scribe when I spoke of him as "supplying" a masculine subject to the verb *ἐκείνου*. His language compelled him to define the subject as either masculine or feminine; and his choice of the masculine seemed to show what was the bent of his mind. That is all.

I had aimed at doing precisely what Mr. Skipwith desiderates. I distinguished between the genealogy as a document with an independent existence anterior to our Gospel, and the same as incorporated in his text by the Evangelist. In its first state, I can well believe it probable that the list ended *Ἰωσήφ δὲ ἐγέννησεν Ἰησοῦν τὸν [λεγομένου] Χριστόν*. But I do not think it so likely that the Evangelist left these words as he found them; and I gave some reasons for doubting whether the new Syriac Version could represent what he really wrote.

Be this as it may, I feel sure that we should do well to give up speaking of "orthodoxy" and "heterodoxy" in this connexion; or, if it is convenient to use the words, to use them without any invidious connotation. I also think that it would be well that we should first determine the exact position of our data before we begin to draw remote consequences from them.

W. SANDAY.

London: Jan. 19, 1895.

Mr. Conybeare's attempt to get rid of the miraculous conception in Luke i. 5-ii. is foredoomed to failure. Strongly marked unities of style and diction preclude any extensive excisions in the text, and the miraculous conception is of the very warp and woof.

1. Mary's question, "How shall this be, seeing I know not a man?" shows that she understood Gabriel as announcing something to take place then and there; and even if with the Old Latin we omit this question, still Gabriel's "The Spirit shall come upon thee," coupled with the previous description of Mary as "virgin" and "betrothed," keeps the sense firm. But it is very difficult to accept the Old Latin, in view of the close correspondency of the whole passage with the previous announcement to Zachariah—"How shall this be?" corresponding to a similar but more incredulous question of Zachariah's.

2. Correspondence is obviously implied between Mary's position and Elizabeth's—Elizabeth sterile naturally and from age, Mary because unwedded; and this correspondence is pointed out by Gabriel. Miracle, inevitable in the case of Elizabeth, indirectly involves miracle in Mary's case also.

3. Of Zachariah it is said that he returned home and that his wife conceived; but without any such preface Mary is recognised as pregnant immediately on entering Elizabeth's house (vv. 41-44); and it is expressly stated that she went "with haste," immediately after the Annunciation (vv. 26, 39, 56). One may notice, too, that it is to her own house that she returns.

4. If Joseph had been intended to act such a part as that acted by Zachariah, the Annunciation would, according to analogy, have been made to him instead of to Mary.

5. The prophecy implied in vv. 26, 31—"the virgin shall conceive"—would have been made quite void of power unless fulfilled literally.

6. The inferiority of the Forerunner to Christ Himself artistically requires what is said of the former—"filled with the Holy Ghost, even in his mother's womb"—to be surpassed in the case of Christ; and the consequence attributed to the descent of the Holy Ghost upon Mary—*διὰ καὶ τὸ γεννώμενον ἅγιον κληθήσεται υἱὸς θεοῦ*—indicates a fulfilling of this requirement in the actual manner of Christ's conception.

Thus, the evidence of Luke i. 5-ii. is far from corroborating the purely spiritual view of parthenogenesis which Mr. Conybeare endeavours to detect in our canonical narratives. It remains to show that this purely spiritual view is uncorroborated even by Philo. Philo instances four women who, according to the Old Testament as he read it, had conceived by divine agency without knowledge of their husbands; and if, as is suggested, he imagined that these women, after being spiritually known by the divine power, had been known by their husbands in the ordinary manner, why should the case of these four women have been singled out as so exceptional? And what is to be made of such texts as "Leah did not derive seed or fertility from any creature but from God Himself" (*Allegories*, 63)? But a study of Philo's physiological tenets leaves no room for doubt; for we find him definitely committed to the Aristotelian doctrine, according to which a father is not a contributor of matter, but only a cause (*Questions and Solutions*, 47). He has no difficulty in saying "God sowed," "God begat"—it is in reserving some fatherhood for Abraham, Isaac, Jacob, Moses, that his difficulty arises; and he can only suggest their property in their wives, and that God being all-sufficient procreates nothing for Himself.

Philo's parallelism to Matt. i., ii., Luke i. 5-ii., is striking; and the addition to our scanty

stock of Jewish references to parthenogenesis is very welcome. It is surely a pity to damage the effect by an inference from Philo's works which they do not justify, and of which the application to Matt. i., ii., Luke i. 5-ii., is so difficult.

F. P. BADHAM.

Salisbury: Jan. 22, 1895.

Mr. Conybeare, in his last letter, quotes the "Old-Latin" as reading "with Mary, his wife," in Luke ii. 5.

It cannot, however, be adduced *en masse* for this reading. Codd. *a b c aur.* read "uxore" without "desponsata" (*a* is defective at this particular point, but there does not seem to be sufficient space for the latter word); of these MSS., *a* and *b* are, undoubtedly, witnesses to a very early text, and though *c aur.* are late MSS., they contain a fair number of curious and early readings. Two others, *e* and *r*, read "sponsa" simply; *e* represents an African, *r*, on the whole, an early European, text; *d* reads "desponsata" simply; *g* has "uxore su(a) desponsata ei," a later corrector simply "desponsata sibi"; *ffn* (according to Berger's collation) *l d* have both "uxore" and "desponsata"; the testimony of the Version, therefore, is divided.

As regards the exact meaning of "sponsa," I may perhaps be pardoned for calling attention to Faccioli's explanation of the word: *μνηστή, σύμφων, mulier alicui promissa in matrimonium, pacta, sperata, et nondum uxor.*

H. J. WHITE.

Göttingen: Jan. 21, 1895.

When (December 21, 1894) I called attention to the fact that the Greek MS. of the Gospels 346 has in Matt. i. 16 the reading, *ἡ μηστευθήσα παρθένος* Μαριάμ ἐγέννησεν Ἰησοῦν τὸν λεγόμενον Χριστόν, I had not yet seen the ACADEMY of December 13, in which Mr. Allen had already done the same.

Following Gregory, I said that 346 is the only MS. which has this reading. It is true that Mr. Allen refers to two other MSS.: namely, 13 and 69, which have the same; but this is a mistake. Matt. i. 16 is not contained in either of them, the first leaves of both of them being lost—MS. 13, beginning with Matt. ii. 20; MS. 69, with Matt. xviii. 15 (see T. K. Abbott in his *Collation of Four Important MSS. of the Gospels*, Dublin, 1877, pp. vii., xi., 1, 5, 60, and p. l., n. 2).

But there is, as my friend Lic. Bousset has told me, another MS., likewise written in the twelfth century, which has the same reading: namely, No. 556, according to the numeration of Scrivener, or No. 543 according to that of Gregory. A collation of this MS. has been lately published in Scrivener's *Adversaria Critica Sacra* (Cambridge, 1893). It has precisely the same reading as 346, even the itacism *μηστευθήσα* being found in it. Both MSS. belong to a small class of cursives, which are derived from a common archetype of high antiquity, originating, as it seems, in Calabria, the text of which Prof. Abbott has tried to restore. Besides these, MSS. 13, 60, and 124 belong to the same class; but the first two have not Matt. i. 16 at all, as I have already said, while the last has the usual reading—*τὴν ἄνδρα Μαριάμ ἐξ ἧς ἐγεννήθη Ἰησοῦς ὁ λεγόμενος Χριστός*.

ALFRED RAHLFS.

## THE BOOK OF ST. MULLING.

Bardwell Rectory, Bury St. Edmunds: Jan. 21, 1895.

Many others besides myself, who have spent fruitless hours over the last page of the Book of Mulling, will be grateful for Mr. Lawlor's interesting letter, and will admire his keenness



in deciphering it, and his skill in identifying its component parts. As to details:

Line 1. The "al" is probably the abbreviation of alleluia, as at the end of Stanza 1 of "Sacratissimi martires" in the *Antiphonary of Bangor* (fol. 12v).

Line 4. The Scriptural passage is no doubt Matt. v. 1-12, containing the Beatitudes, which in Western service-books forms the liturgical gospel, as well as the third nocturn gospel, for All Saints' Day, and which in the East has a place among the Typica.

Lines 6, 7. "In Memoria" and "Patricius," &c., are rather supplementary antiphons than stanzas.

Line 11. This is probably a supplementary antiphon; but as Mr. Lawlor does not reproduce a single letter, attempt to identify it is impossible.

Line 12. The embolismus seems to be a gratuitous suggestion, as the "Libera" is within brackets. It is very unlikely to be appended to a shortened form of service, which, if it is for public use at all, is connected, as Mr. Lawlor points out (not with the liturgy but) with the divine office.

But I am inclined to think that we have here a collection of formulae which is not, strictly speaking, connected with either of them, but which is intended for private use by a sick person as a sort of compound *lorica* or charm.

The only other liturgical insertion in the Book of Mulling is a form for the unction and communion of the sick, on fol. 49v-50r. The passage deciphered by Mr. Lawlor seems to be a *lorica* for private recitation by the sick man who cannot join in the divine office in church.

So I would link it on to the curious diagram occupying the lower part of the same page, which invokes the protection of the four Evangelists among other sacred beings, and which must be the ancestor of the modern and still popular invocation:

"Matthew, Mark, Luke, and John  
Bless the bed that I lie on!  
Four angels round my bed," &c.

In a mediaeval house I have seen the emblems of the four Evangelists carved in stone on the four sides of the house, evidently by way of protection. This points rather in the direction of Mr. Olden's suggestion, that this diagram may be intended to represent the *civitas* of St. Mulling. But who is the "Mulling scribe?" of this volume? and where was his *civitas*? The proposal to identify him with St. Mulling of Ferns (who died in 697), after misleading nearly everybody about the date of this MS., must now be finally abandoned.

F. E. WARREN.

#### OGHAM INSCRIPTIONS IN IRELAND.

Ca. heormac, County Cork: Jan. 16, 1895.

The upper part of the Kilbeg Stone is a slender four-sided pyramid with three inscribed arrises, of which the first and the second read upwards, and the third in continuation of the second reads downwards, thus:

- (1) BEFFI MAQI
- (2) MUCCI TRE
- (3) NAQITI;

that is, "the grave stone of Beffa (= Beo, 'Lively'), a son's son of Trenacita (Impetuous Cet)."

In the first line the vowel notches are barely half an inch in diameter, the scores are faint, and the Q is short-legged from the slenderness of the stone. In the second line a fissure has severed the arris-ends of two of the T-scores, and obliterated that of the third. In the third line, at the apex, the second notch of E is faint, the N scores are short and shallow, two false grooves branch off from the arris

where it is occupied by the nearly perfect middle notch of the second last T, and at the end a deep but rough scrape is called B by those who choose to read this line backwards, and to discard the middle T score that makes sense, for a D that makes no sense.

In Mr. Brash's reading of Dr. Martin's transcript, MUCCI ATAR BIFODON, the severed ends of the two first scores of T have been taken for AS, ENA is omitted, and QITI, with a false L inserted into the first T, and a false H added to the second T, is read backwards as BIFODON.

BEFFI is also found, slightly imperfect perhaps, in the Llanwinio bilingual. Its later and much contracted forms are Old Irish *bii* and Modern Irish *bi*, the genitives singular of Old Irish *beo*, *beu*, or *biu*, and of Modern Irish *beo*, "alive," "lively" = Latin *vivus*, Welsh "byw," &c. Diminutives, derivatives, and compounds of *Beo*, *Bi*, are found among the proper names in the Middle Irish MS., the Book of Leinster, and in other such manuscripts.

TRENAQITI is composed of TRENA and QITI. *Tren* means "impetuous" in Irish and in Welsh, and is found in many Ogham inscriptions, thrice in bilinguals. QITI is found as QITAI at Drumconwell and as QIT . . . at Stradbally. Its feminine, in composition with *Magi* is at Burnham from Ballinrannig in MAQI-QETTIA MAQI CUNITL. Its Middle Irish forms are

*Chit*, Book of Leinster, 113b, and *Ceit*, genitives of Cet, the name of an Ulster hero in the days of Conchobar MacNessa.

As Mr. Macalister and I read the No. 2 Dunbell inscription from opposite ends, while agreeing as to the scoring in all but two particulars, we assign contrary values to nearly every consonantal character; and his reading, SAVVIQEGI TTUDDATTAC, is in a way nearly the reverse of mine, NAFFALLO AFFI GENITTAC[CI], and, corrected to SAVVIQEGI TTAODDATTAC, should be preferred to mine, if only it made better sense.

The end character, at which I begin and Mr. Macalister ends, consists not of four but of five scores. It contains four perfect semi-cylindrical grooves, preceded by a broken groove, of which three-fourths of one side and one-fourth of smooth bottom remain, the line of fracture being along the bottom of this groove. The three vowel notches read U by Mr. Macalister, and OA by me, form not one but two characters, as there is a double interval between the second and the third. At present, the first two notches seem over widely apart; but that is because they are merely outside halves, the inside halves being gone, together with the dividing knob. When these notches were perfect, the centres of the first and second were one inch apart, and the centres of the second and third were two inches apart.

Of this inscription, as read by me, the key-word is AFFI, "of a grandson." The first to recognise AFFI, or AFFI, in Ogham inscriptions, as far as I know, was Prof. Rhys (*Lectures on Welsh Phonology*, p. 174). Among its after-forms are: nom. sg. *haue*, *aue*, *ua*, *o*; nom. pl. *hau*, *au*, *ui*, *i*, &c.

NAFFALLO, from \*NAFFALLOS, is evidently cognate with Latin gen. sg. *navalis*, from \**navalos*. The Middle Irish form appears to be *noele*, in the Saint's name *Noele inbir* (Book of Leinster, 356g); especially as Middle Irish *noe* is Old-Irish *nave*, which, according to St. Adamnan's *Vita Columbae* (Reeves's ed., p. 9), is cognate with Latin *navis*. Possibly, too, the name Nolan, *Ua Nualláin*, is a diminutive of NAFFALLO.

Gen. GENITTAC[CI] is reduced in Middle Irish to *gentich* (LL. 347i) or *gentig* (LL. 341a), from nom. *geintech* (LL. 339a). There Geintech is an Ossory man, whose grandsons gave the

name to *Tir hon Gentich*, a territory which may well have included Dunbell, as it included Kilfane, the church of which is only five miles from the Cross of Dunbell, while the parish is only two and a quarter miles apart from the parish of Dunbell.

In an Ossorian pedigree in the Book of Leinster this Geintech is first cousin of Coirpre, of whom, in the male line, Lord Castletown of Upper Ossory (who should see to this stone) is the representative, and is twelve generations senior to another of Lord Castletown's ancestors, Cucerea, King of Ossory, who died in or about A.D. 710. At thirty-one years to a generation—and, according to Father Shearman in *Loca Patriciana*, an average generation in this family is slightly more than that—Geintech should have died circa A.D. 338, and Naiffall or Naiffal, on the presumption that his grandfather was that Geintech, the only known Geintech should have died, and his gravestone should have been set up, with his name in Ogham Craeb upon it, circa A.D. 400.

In quite a different matter I beg to correct Mr. Macalister: I am not a Canon, but only a simple Parish Priest.

E. BARRY.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Jan. 27, 4 p.m. Sunday Lecture: "Some Absurdities of the Law," by Mr. James Craven.  
7.30 p.m. Ethical: "Primitive Ethical Ideas among the Greeks," by Mr. Arthur Sidgwick.  
MONDAY, Jan. 28, 5 p.m. London Institution: "Native Life in India," by Mr. R. W. Frazer.  
8 p.m. Royal Academy: "The Advancement of Architecture," I, by Mr. G. Aitchison.  
8 p.m. Society of Arts: Cantor Lecture, "The Art Light," III, by Prof. Silvanus Thompson.  
8.30 p.m. Geographical: "Journeys in South-Western Siam," by Mr. H. Warington Smyth.  
TUESDAY, Jan. 29, 3 p.m. Royal Institution: "The Internal Framework of Plants and Animals," III, by Prof. C. Stewart.  
8 p.m. Civil Engineers: "Boiler Explosions," by Mr. W. H. Fowler.  
8.30 p.m. Anthropological: Anniversary Meeting.  
WEDNESDAY, Jan. 30, 8 p.m. Society of Arts: "Peking," by Mr. Thomas Child.  
8 p.m. Ex Libris Society: Annual General Meeting. Address by the Chairman of Council, Mr. Walter Hamilton.  
THURSDAY, Jan. 31, 3 p.m. Royal Institution: "Four English Humorists of the Nineteenth Century," III, by Mr. W. S. Lilly.  
4.30 p.m. "India and its Women," by Mr. S. E. J. Clarke.  
7 p.m. London Institution: "Franz Schubert," by Prof. Ernst Pauer.  
8 p.m. Royal Academy: "The Advancement of Architecture," II, by Mr. G. Aitchison.  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 1, 3 p.m. Royal Institution: "Acting, an Art," by Mr. Henry Irving.  
8 p.m. Geologists' Association: Annual General Meeting. Address by the President, Lieut.-General C. A. Macmahon, "The Geological History of the Himalayas."  
8.30 p.m. Viking Club: "A Boat Journey to Isari," by Mr. A. Heneage Coles.  
SATURDAY, Feb. 2, 3 p.m. Royal Institution: "Stained Windows and Painted Glass," III, by Mr. Lewis F. Day.

#### SCIENCE.

THE HOLKHAM MS. OF PROPERTIUS.

Certain MSS. of Propertius, with a Facsimile. By J. P. Postgate. (In the *Transactions of the Cambridge Philological Society*, Vol. IV. Part I.)

THE main interest of this, the latest work of importance on Propertius, lies in the description and accompanying facsimile of a MS., not hitherto known, in the library of Lord Leicester at Holkham. This collection supplied me, when I was editing the *Ibis*, with a thirteenth century MS., also used by Mr. S. G. Owen for his subsequent edition of the *Tristia*. I would here call the attention of scholars and palaeographers to the Holkham MSS., of which a printed catalogue is to be found in the Bodleian

(Caps 6, 43), and which seem to include a Manilius.

The new Codex of Propertius (Holkhamicus, 333) is on vellum. The beginning is lost, and the first remaining leaf commences with ii. 21.3, *Sed tibi iam videor Dodona verior augur*. It is written in double columns of about forty lines each. The handwriting is clear, but formal, and somewhat heavy. The titles and initials are in red, except the initials of iii. 1 and 2, which are in blue. The scribe's name is Iohannes Campofregosa; and the date of the completion of the MS., October 10, 1421, is given with it in the subscription. Bound with the Propertius in the same volume is an imperfect copy, in the same hand, of some of the Latin works of Petrarch.

Prof. Postgate has carefully collated this MS., which he calls *L*, adding its agreements (and occasionally its disagreements) with the five MSS. of Propertius which are exhibited in Bährens' edition (*ÆFDV*), and on which Prof. Housman has recently written at length in the *Journal of Philology*. It is closely related to *F* (Laurentianus, 36, 49), so closely that it would seem to be derived either from *F* or from the source of *F*. Prof. Postgate brings several arguments to prove that the former view is impossible, and that *L* is drawn in the main from the source of *F*. Propertian critics are aware that Bährens' five MSS. subdivide into three groups: (1) *DV*, (2) *AF*, (3) *N*, the last-mentioned codex representing predominantly the *AF* tradition, but at times agreeing with the readings of *DV*. *A* being an imperfect MS. not extending beyond ii. 1.63, we can appreciate the help derivable from the new Holkham codex, which, though imperfect at the beginning, is complete from ii. 21.3 to the end. The twenty Elegies between the point where *A* ends and *L* begins are represented completely in *F* alone of the second group. It will be an interesting question for future critics of Propertius to establish, if it can be made out, what is the exact relation of *L* to *AF*, and of all to *N*, indisputably the queen of Propertian codices.

The chief other point of interest in Prof. Postgate's disquisition is the fresh information which it supplies as to the history of the MS. which Mr. Coxe bought for the Bodleian some twenty years ago (Bodl. Add. B. 55). The subscription at the end of this MS. states that it was in the possession of Petrarch, and was written by one Laurentius.

"Me Petrarca tenet, scripsit Laurentius olim."

The date which immediately precedes these words is partially erased. Mr. E. B. Nicholson, who revived the faded figures by a chemical, thought he could make out MCCCCLL; but the *L* is imperfect and the fourth *C* only conjectural. It is, however, in any case, impossible that this actual MS. should have been in possession of the great Petrarch. The writing, as I perfectly remember, was assigned by Mr. Coxe to a very late date in the fifteenth century, and with this verdict Mr. Maunde Thompson, Mr. Warner, and Mr. F. Madan agree—at least so far as to believe it of the later

fifteenth century. What are we to conclude then as to the *Subscription*? I have myself little doubt that this was intended to convey to the reader or purchaser of the MS. the belief that it had been Petrarch's; such a forged ascription would not necessarily affect the goodness of the text of Propertius contained in it, which must be judged by considerations of a different kind. Or, as Prof. Postgate suggests, the *subscription* may have been copied from a fourteenth century MS., which had really belonged to Petrarch, and had been written by a Laurentius. What Prof. Postgate calls the simplest hypothesis, "that the owner was a Petrarcha unknown to fame, who lived at the close of the fifteenth century," seems to me in the highest degree improbable.

Of the other MSS. treated, the most important is the Memmianus (now Paris, 8233), of which its owner, de Mesme, allowed the use to Passerat, who several times quotes its readings in his enormous but highly valuable commentary. Prof. Postgate calls it *μ*; it was written in 1465 at Florence. Bährens underrated it in his summary and slap-off style. It is closely related to Urbinas, 641, on which see Hosius in *Rhein. Mus.* xlii. 578.

ROBINSON ELLIS.

#### INDIAN JOTTINGS.

MR. CHARLES JAMES LYALL, while officiating last autumn as Chief Commissioner of Assam, gave his sanction to a scheme for inquiring systematically into the materials that exist for a history of the province. About a year before, in accordance with a resolution of the Government of India, Mr. E. Gait had been appointed to the honorary office of director of ethnography. In the course of his researches, Mr. Gait discovered a number of historical documents, which have formed the basis of two papers in the *Journal of the Asiatic Society of Bengal*. One of these papers deals with the old dynasty of Koch Rajas; the other reveals the existence of MSS. written in the language of the Ahom conquerors—a Shan tribe who ruled the upper valley of the Brahmaputra during the seventeenth and eighteenth centuries. The Ahom language is almost extinct, being at present known only to a few families of priests and astrologers. Further investigations by Mr. Gait have yielded a list of no less than twenty-eight of these *puthis*, or Ahom MSS., in the single subdivision of Sibagar; and there are doubtless many more in existence. They are all in private hands; and it is noteworthy that their owners, while willing that they should be copied, all alike refuse to part with them on any terms. The great majority of them appear to be religious or mystical treatises, such as "a book on the calculation of future events by examining the leg of a fowl." But we observe that one of them is a dictionary, while three others give a continuous history of the Ahom Rajas from 568 to 1795 A.D. Mr. Gait proposes to have the more important of these *puthis* copied, to train a native student in the Ahom language, and to publish the results in the *Journal of the Asiatic Society of Bengal*. To this project, which is estimated to involve an expenditure of not more than Rs. 900, Mr. Lyall has given his official sanction. Something more, however, is proposed: namely, a survey of all the other materials that exist for the ancient history of Assam, such as coins, inscriptions, and documents. Of the Ahom coins, which are octagonal in shape, a considerable number

are known. Most of these have legends in Nagari; but it appears that the older ones (before 1690) are inscribed in Ahom, which can be deciphered only by the few surviving Ahom priests. There is also a coinage of the Koch dynasty, as well as of the former chieftains of the Jaintia Hills. Of inscriptions, there are many land-grants on copper plates and dedication stones in temples; and we are further told of some which have never been deciphered, and which may be of great antiquity. Upon the use of coins and inscriptions to check traditional lines of kings, it is needless to dwell. It is also suggested that we may learn from this source something about the ancient channels by which Buddhism was originally transmitted into the Burmese peninsula. In addition to the Ahom *puthis*, there are many quasi-historical MSS. in Assamese which have never been properly studied; and also old collections in the possession of monasteries and noble families. Altogether, the task of restoring the forgotten history of Assam seems to be far from hopeless, now that it has fallen into intelligent and sympathetic hands.

PART II. of the second volume of the *Journal of the Buddhist Text Society of India* (London: Kegan, Paul & Co.) opens with a report of the two last quarterly meetings of the society. The president for the year is Sir Alfred Croft, director of public instruction in Bengal; while Dr. J. Bowles Daly, who is known for his interest in Sinhalese Buddhism, has recently been appointed corresponding secretary. The members of council are all natives; and among them we notice a judge of the High Court, and no less than five M.A.'s of Calcutta. At one of the meetings was present Horiu Toki, described as the Buddhist high priest of Japan, who had come on a pilgrimage to Gaya. Of the communications here printed, we can only notice a few. Purna Chandra Mukharji, the Government archaeologist, described an archaic silver lotus, recently found in a cave near Bhagalpur, with several other Buddhist relics, which have all been acquired for the Calcutta Museum. Sarat Chandra Das delivered a discourse upon the close connexion that existed between the Mahayana school of Buddhism and Hinduism. He regarded Buddhism in its earliest form, not as a protest against caste, but as an ascetic development of the Brahmanical religion. Up to the thirteenth century A.D. there was no difference between the two as regards social polity. Sarat Chandra Das also exhibited and compared drawings of an ancient Buddhist hermitage and of modern temples and monastic buildings in China and Tibet. Gaurinath Chakravarti described a temple at Hajo in Assam, which is greatly frequented by both Buddhists and Hindus. It has been suggested by Dr. Waddell that the Buddhist pilgrims come through a misunderstanding; but it is here argued that the god worshipped is one common to the Tantrik literature of Bengal and Tibet.

THE November number of the *Indian Antiquary* (London: Kegan Paul & Co.) contains the first instalment of a series of "Notes on the Spirit Basis of Belief and Custom," by Mr. J. M. Campbell, editor of the *Bombay Gazetteer*. It is largely from the local folk-lore, &c., collected in that publication—by far the most valuable of the Provincial Gazetteers—that his materials are drawn. He deals first with ancestor-worship, upon the prevalence of which throughout India there is no necessity to dwell. He points out, however, how it passes into demon-worship among the low castes and hill tribes; and he remarks that one reason for the belief in the return of ancestors is to be found in the likeness to them of children. He then discusses the belief that ancestors become guardian spirits, with which he connects the



worship of guardian animals or totems. His argument seems to be that certain animals are worshipped—or, at any rate, not eaten—because the spirit of the head of the family or chief of the clan has passed into the animal in question. Thus, in North Kanara, the widespread cultivating class of Halakki Vakkals is divided into eight clans, each of which has a separate clan-god, or guardian spirit, and a name-giving article which they do not eat. In the same number Mr. G. A. Grierson continues his translation of a modern Hindi treatise on rhetoric, the *Basha-Bhushana* of Jaswant Singh; and Pandit Natesa Sastri tell a pretty but lengthy story of Southern India, "The Talisman of Chastity," which in some of its incidents recalls "Patient Grisell."

## SCIENCE NOTES.

PROF. PRESTWICH has received the compliment of being elected a vice-president of the Geological Society of France.

THE Chemical Society has addressed a letter of congratulation to Prof. C. R. Fresenius, on the occasion of the fiftieth anniversary of his election as a foreign member of the society.

DR. G. M. DAWSON has been appointed to the post of director of the Geological Survey of Canada, in succession to Dr. A. R. Selwyn, who retires by reason of age.

THE executive committee of the City and Guilds of London Institute have awarded the first Salters' Company's fellowship for the encouragement of higher research in chemistry in its relation to manufactures to Martin O. Foster, Ph.D., of Würzburg, who is investigating some new derivatives of camphor in the research laboratory of the City and Guilds Central Technical College.

THE forty-eighth annual general meeting of the Institution of Mechanical Engineers will be held on Thursday and Friday of next week, when Prof. W. Cawthorne Unwin is to read a paper on "The Determination of the Dryness of Steam."

THE twenty-second annual dinner of old students of the Royal School of Mines was to be held on Friday of this week.

A WORK on *Mussel Culture and the Bait Supply*, with reference more especially to Scotland, by Mr. W. L. Calderwood, will be published next week by Messrs. Macmillan & Co. Mr. Calderwood thinks that a systematic cultivation of our foreshores must be attempted before long; and that, on this account, a service may be rendered by the publication of a manual dealing with the natural history of the mussel, the practical aspects of its culture, and the legal questions bearing on the ownership and leasing of shell-fish scalps.

THE annual general meeting of the Geologists' Association will be held at University College, Gower-street, on Friday next, at 8 p.m., when the retiring president, Lieut.-Gen. C. A. Macmahon, will deliver an address on "The Geological History of the Himalayas." From the accounts for last year it appears that the total receipts amounted to nearly £250, and that there is a sum of £800 invested, which yields £25 a year.

## REPORTS OF SOCIETIES.

PHILOLOGICAL.—(Friday, Jan. 11.)

PROF. SKELT, vice-president, in the chair.—Mr. Henry Bradley, joint editor of the society's "New English Dictionary," made his annual report on the progress of the letter F, which he is editing. His last year's report extended to *Femal*; he has now proofs up to *Five*, and has sent in copy to *Fla*. His staff has been increased by Mr. Walter Worrall, who works in the British Museum.

Messrs. Filz-Edward Hall, H. H. Gibbs, and W. H. Stevenson and the Rev. Dr. Fowler have continued to revise proofs, and Sir F. Pollock, Mr. R. B. Prosser, and many others to give help in special words, while many readers have sent extracts. Mr. Bradley then read from his proofs abstracts of his articles on the most interesting words. *Fellow*, addressed to an inferior, was used courteously in the fourteenth century, insolently in the seventeenth. *Fester*, from *L. Astula*, actually glossed that word in Trevisa (1397). *Fend*, as a law term, was first used by Selden; it was a common error that the substitution of *fend* for *fede*, "a state of enmity," was due to the influence of the law word; in fact, *fend* or *feod*, "enmity" occurred much earlier, and was a synonym, not a variant, of *fede*. Spenser's *fiant* was the technical name for the warrant authorising a grant under the Great Seal of Ireland; it was the first word of the Irish writ, "*Fiant literarum patentium*." *Fight*—in spite of the strange difference of sense—is supposed to be the equivalent of *L. pectere* to comb: its perfect got its *u* from the attraction of *flehtan*. *Figure* was the philosophical equivalent of *σχῆμα*, all whose senses it took over, and added to them: these Mr. Bradley fully developed. *Fitch* in Langtoft is not the modern word, first found in 1560: the noun denoted a long stick with a hook to it, used by Antilocpes for taking sheets off hedges: the verb means also to beat, and possibly came from the noun. *Film*, from *fel-m-en-jo* (*fell* "skin," with three successive suffixes), was not at first a specially thin membrane: "film-bursting" was hernia. Bishop Hall used *film* for tongue. *Filist*, assistance, was *ful-last*, where *ful* is connected with *follow*. *Filter* was a piece of felt: "tents made of black filter": the verb came from the alchemists. *Filth*, *filthy*, formerly often meant only "dirty, dirty, soiled," without any implication of disgust: down to the eighteenth century it was used for "mean, dishonourable," whence "filthy lucre." *Finality* (1541), "an end in view": the slips then jump to the Reform Bill of 1833 as a final measure, and "Finality John (Russell)." *Finance* was (1) ending; (2) settlement with a creditor; (3) payment of a debt, a ransom, a stock of goods; (4) money, "give their finance to usury"; (5) interest, "borrowing at finance"; (6) taxation; (7) sources of income; (8) public money, and the management of it. *Fine* was (1) an end, purpose; in law, a fee paid on change of tenancy, a payment made to escape from punishment, then a pecuniary mulct. *Fine*, adj., in addition to the senses of *Fr. fin*, developed other senses corresponding to those used as the *Fr. beau*, with the curious result that it meant both small and big. *Fine*, verb, to end, had a perfect *fone* = "ended."—Mr. Bradley was thanked for his report and his invaluable services to the Dictionary.

MICROSCOPICAL.—(Annual Meeting, Wednesday, Jan. 16)

A. D. MICHAEL, Esq., president, in the chair.—After the report had been read, the president delivered the annual address on "The History of the Royal Microscopical Society." He said that if any of his hearers would leave that West-end abode of science, and journey eastward to Tower-hill, and thence by Sparrow-corner along Royal Mint-street, he would find himself in Cable-street, St. George's-in-the-East, not a very quiet or a very clean locality; turning down Shorter-street, he would emerge opposite a space of green, where once stood the Danish Church, with its royal closet reserved for the use of the King of Denmark when visiting this country. The space is surrounded by houses which have seen better days; and among them, between a pickle factory and a brewery, stands a rather dilapidated erection, which is 50, Wellesquare, where, in 1839, lived Edwin J. Quekett, professor of botany at the London Hospital; and there, on September 3 of that year, seventeen gentlemen assembled "to take into consideration the propriety of forming a society for the promotion of microscopical investigation and for the introduction and improvement of the microscope as a scientific instrument." Among the seventeen were N. B. Ward (the inventor of the Wardian-case, which is not only an ornament to town houses, but was the means of introducing the tea-plant into Assam and the chinchona into India, and who became treasurer of the society), Bowerbank

Lister (who has been called the creator of the modern microscope), Dr. Farre, Dr. George Jackson, the Rev. J. B. Reade, and the enterprising and scientific nurseryman, George Loddiges. Most of these subsequently became presidents of the society. A public meeting was held on December 20, 1839, at the rooms of the Horticultural Society, then at 21, Regent-street, when the "Microscopical Society of London" was formally started. Prof. Richard Owen (not Sir Richard at that time) took the chair, and became the first president; and shortly after the famous John Quekett became secretary, an office which he held almost to his death. At that moment, Schleiden, in Germany, was commenting upon the paucity of British microscopical research, and attributing it to the want of efficient instruments, not knowing that a society was then forming which was to raise British microscopes to probably the first position in the world. The president then traced the history of the society, through the presidencies of Dr. Lindley (the botanist), Thos. Bell (the zoologist), Dr. Bowerbank, George Busk, Dr. Carpenter, Dr. Lankester, W. Kitchen Parker, all deceased, and of others equally famous who are still living; and showed how under its influence and by its assistance the vast improvements in the microscope, and the enormous extension of its use, had gradually arisen. He also described its connexion with the origin of the *Quarterly Journal of Microscopical Science*, the *Monthly Microscopical Journal*, and other publications, besides its own present widely circulated *Journal*, with its exhaustive summary of microscopical and biological work. He related how, on John Quekett's death, certain members subscribed to purchase for the society's collection a curious microscope which Quekett possessed and which had been made by the celebrated Benjamin Martin about 1770, probably for George III.; and how they extended their subscription so as to provide a medal to be called "the Quekett Medal," to be given from time to time to eminent microscopists; and how, difficulties having arisen, it happened that the only Quekett medal ever awarded was given to Sir John Lubbock. Finally, the president considered the future of the microscope and the prospects of further improvements. He said that many people were of opinion that the instrument is now perfect, and that consequently the most important *raison d'être* of the society was over. He by no means agreed in that view: he believed that there was as much scope for progress in the future as there had been in the past. It was not by any means the first time this idea had been put forward. In 1829, Dr. Goring, then a great authority on the subject, wrote in one of his published works: "Microscopes are now placed completely on a level with telescopes, and, like them, must remain stationary in their construction." In 1830, less than a year after, appeared Lister's epoch-making paper on "The Improvement of Achromatic Compound Microscopes," and we have been improving ever since.

ENGLISH GOETHE SOCIETY.—(Friday, Jan. 18.)

DR. COUPLAND in the chair.—Dr. John G. Robertson read a paper on "The Modern German Drama." Reviewing the development of the German drama as a whole, he pointed out that, although German literature was defective in the mass of its dramatic productions, this was compensated for by a remarkable richness in dramatic forms. The essential preparations for the present revival of the drama were to be sought in the work of Wagner and the Duke of Meiningen. To these two men the German theatre owed its present supremacy as an institution for the production of the dramatic masterpieces of literature. Taking the winter of 1889-90, when Sudemann's "*Ehre*" and Hauptmann's "*Vor Sonnenaufgang*" were produced, as the starting-point of the new movement, Dr. Robertson proceeded to discuss the work of Voss, Wildenbruch, Sudemann, Hauptmann, and Fuld. In conclusion, he pointed out that the contemporary German drama, full of promise as it was, still awaited the advent of a great poet worthy to take Grillparzer's place, and carry on the traditions of the higher poetic drama.—A discussion followed, in which Dr. Thorne, Mr. Hermann Meyer, Dr. Oswald, and Mr. Macrosty took part.

## FINE ART.

## OLD MASTERS AT THE ROYAL ACADEMY.

## II.

As regards early Netherlandish and German art, but particularly the former, Gallery IV., which is, as a rule, so full of interest, must be pronounced disappointing. The so-called "Portrait of Charles the Bold, Duke of Burgundy" (Mr. Robert Jackson), attributed to Roger Van der Weyden, is probably of Flemish-Burgundian origin. It closely resembles in style a portrait attributed to the same great Fleming in the Accademia di Venice, but is less fine, less precise in modelling, than this last-named work. The paintings of Hans Holbein the elder are such rarities in England that we hail with interest the appearance here of the large panel, "The Death of the Virgin in the Presence of the Apostles" (Dr. J. P. Richter). Those who are acquainted with the series of Passion pictures by the Augsburg master in the Munich, Donau-Eschingen, and Frankfort galleries respectively, will not for a moment doubt the correctness of the ascription in the present case. Here, as in many of the Munich panels, Holbein rings the changes with remarkable skill on that not easily manageable colour, cerulean blue. From the same collection comes an exceptional and curious work, "Scenes from the Novella di Ginevra degli Almieri and Antonio Rondinelli," evidently painted by a German artist belonging to the first half of the sixteenth century, but by whom it has hitherto been impossible to discover. The execution, especially in the nearly nude figure of the resuscitated Ginevra, is of an enamel-like smoothness and delicacy. The selection of such a subject of pure Florentine romance as this by a German of the sixteenth century is in itself a singularity, to which it would be hard to produce a parallel. A superb example of the Cologne master, Bartholomäus Bruyn, painted before he had become perfunctory and monotonous, and while he still showed the influence of the *Meister des Todes der Maria*, is the "Portrait of a Man" (Mr. George Salting). The modelling is surprisingly good, the characterisation almost as fine as that of Holbein. A worthy pendant to this is the "Portrait of a Man," by Christopher Amberger, of Augsburg (same collection). More interesting Antonio Moros have been seen on these walls than the carefully modelled, well-preserved "Portrait of Sir Thomas Gresham" (Sir A. W. Neeld). From a purely technical point of view it would be difficult to imagine a finer Rubens than the great "Holy Family" (Duke of Devonshire). It takes its place among a comparatively limited number of large canvases entirely from the master's own hand, both the figures and the beautiful peep of landscape being here unmistakably his. The figures are arranged with unusual elegance and moderation, the colouring, with all its splendid warmth and depth, is not hot; for the whole picture is wrapped in that tone peculiar to Rubens, which Eugène Fromentin so happily calls his "*brun argenté*." The great altar-piece is, however, as empty as it is splendid—as void of any deeper feeling or intention as are some of the most perfect works of *Andrea senza errore* himself. Rubens could exhibit an overmastering passion in such tremendous pages of sacred art as the "Elevation of the Cross," the infinitely pathetic "Death of St. Francis," and the less universally known "St. Francis receiving the Stigmata," in the Cologne Museum. He could not, however, throw himself body and soul into such a "Sacred Conversation" as this, where a mystic calm must

replace that passion expressed by action in which the master revels. The vast "Ixion and Juno" (Duke of Devonshire) is both coldly and coarsely conceived; and the frigid, smooth execution, in which the hand of a pupil may be traced, does nothing to raise the level of the work. It is purely decorative, and even as such certainly not of the highest quality. These over-smooth textures and bluish shadows are such as we find in the great "Last Judgment" of the Alte Pinakothek at Munich, and in the much-discussed "Neptune" of the Berlin Gallery. By far the noblest example of the Antwerp master now at Burlington House is the sketch, "The Triumphant Entry of Henry IV. into Paris after the Battle of Ivry" (Earl of Darnley). The sweeping, onward movement of the procession, like the resistless torrent of a great river, is wonderfully given. Rubens is here still haunted by the great "Triumphs" of Mantegna, which at an earlier period he had such rare opportunities of studying and copying when he sojourned in the city of the Gonzagas. The great original, for which this is the finished design, hangs, with its companion, "The Battle of Ivry," in the *Sala della Niobe* of the Uffizi. These immense canvases, in which, unfinished and moreover darkened by time as they are, the true genius of Rubens still expresses itself with unquenchable fire, hang almost unheeded in the great, cold room whither the inferior Roman copies of the famous Niobe pediment attract so many visitors. Van Dyck appears a true Fleming and a true pupil of his master in a large canvas, "Time Clipping the Wings of Love" (Sir J. E. Millais), which is important, as illustrating a well-defined phase of Sir Anthony's practice in Antwerp, without being in the highest degree attractive. The allegory, which would admit of the highest treatment, is here realised in the trivial, superficial fashion in which such things were treated in the seventeenth century. Yet we must not make Van Dyck wholly responsible for the pictorial sins of the time in which he lived. The body and limbs of the fat, struggling Cupid whom old Time so ruthlessly, so disrespectfully, clips are admirably drawn and modelled. This composition is also known in other smaller examples, of which Sir J. E. Millais's picture is no doubt the first original. There is no more important work by Jacob Jordaens in England than the "Portrait Group" (Duke of Devonshire). Composition there is none, conventional or other, in this vast canvas, which includes, without binding them together, the likeness of a pompous, handsomely dressed gentleman, who aggressively, with hand on hip, faces the spectator, and that of a stout, good-natured lady, seated, more comfortably than gracefully, to his right, and contented evidently to play the second rôle. There is no resisting the power, the *bonhomie*, the intense vitality of the delineation, although it has not anything like the charm of Jordaens's "Family Group" at Madrid. Rubens's contemporary is, above all, a master of chiaroscuro, and this originality in the treatment of light is well shown in another example here—the "Man and Woman with a Parrot" (Earl of Darnley). The works of Jordaens have not, until quite recently, commanded their real value in the picture-market; and it is, under such circumstances, the more astonishing that nothing of his should as yet have found its way into the National Gallery. The vast "Chateau of the Painter," by Teniers (Duke of Westminster), like a few other huge canvases from the hand of this wonderful executant, is an example rather of his limitations than of his qualities. The silvery character of his tone, the charm of his exquisitely sure touch, almost disappear on this exaggerated scale.

We have already hinted that the group of

Rembrandts from Grosvenor House is one of the great attractions of the exhibition. No better example could be desired of his audacity in re-casting the well-worn sacred themes than "The Salutation" (1640). And yet audacity is not the right word; for Rembrandt, using his creative power with absolute and unquestioning simplicity, is conscious of no daring or overstepping of boundaries in the matter. Who else would have ventured to depict the central group as he has here done—to show the fresh, girlish Virgin, imperfectly understanding as yet the joyful news hinted at, and meeting the reverential gaze of St. Elizabeth with one almost of incredulity? The picture belongs to a class of which the quaint "Christ and the Magdalen" of Buckingham Palace (1638) and the wonderful "Woman taken in Adultery" in the National Gallery (1644) are prominent instances. No more magnificent examples of Rembrandt's early maturity, of the golden-brown atmosphere which distinguishes his manner in the forties, could be desired than the companion portraits, dated 1643, called here "Gentleman with a Hawk" and "Lady with a Fan." Intensity of characterisation has not been sought for in this instance, but intensity of physical life is perfectly conveyed. The "Falconer," with his flowing golden locks, rendered with such magical ease and softness, has a more refined charm than as a rule marks Rembrandt's portraits of young men. As a picture, however, the "Lady with a Fan," who so strongly resembles Saskia, without being Saskia herself, surpasses her consort. This portrait has not the charm or the distinction of the almost contemporary "Femme à l'Éventail" at Buckingham Palace; but, judged from the technical standpoint, it at least equals it. It is a little disconcerting to find works belonging to the year 1647, so cold in the lights, so black in the shadows, as are these pendant bust-portraits of the painter Claes Berchem and his wife. They are, nevertheless, singularly fresh and direct character-studies, rendered with almost the vitality of Frans Hals, but also with a penetration to which he made no pretension. How can the happy owners of these five great Rembrandts put forward as from the master's hand the trivially pretty, characterless little panel, "Portrait of Rembrandt dressed as a Soldier"? Not only must it be excluded from his *œuvre*, but it must even be doubted whether it can be by a painter of his immediate following or developed under his immediate influence. Again, the ascription of the "Landscape" (Duke of Westminster) to Rembrandt and Teniers at once excites distrust. In the first place, the combination of the two painters, if not impossible, is in the highest degree improbable. The figures are, in fact, by Teniers, though not quite in his usual manner; and it would, therefore, be much more natural to look among Flemish painters for the author of the landscape, seeing that it is too fat in touch to be by Teniers himself. Effective as it is, with its rich sunset hues and facile execution, it is not nearly fine enough in imagination or realisation to be by Rembrandt. A curious puzzle—and one well worthy of solution on account of the excellence of the work involved—is provided by the anonymous "Portrait of a Lady" (Mr. Chas. Butler). All one can say at present with any certainty is that it is the work of a Netherlander, painting early in the seventeenth century, and influenced by Italian—specifically Venetian—art, while retaining, nevertheless, in a modified form, the national feeling and the national characteristics. Even more interesting than the face is the superb costume, its sombre richness enlivened with the fitful play of light on the rich stuffs. Van der Helst is not seen at his best in the faithful, but clumsy and not very lifelike, "Family Group" (Lady Wallace), which is signed, and bears the date 1654. Carefully modelled as are the figures,



the general effect is one of flatness and airlessness; and the picture but ill compares with similar family groups by Rembrandt, Frans Hals, Van der Helst himself, or the Fleming Cornelis de Vos. A great curiosity, again, if not exactly a fine picture, is the life-size half-length "Portrait of Señora Alcida van Wassenaar (*sic*)," attributed to Gerard Terburg. We cannot at the moment call to mind any other life-size portrait by this master—the subtlest and most refined of all the Dutch colourists. In its merits, as in its defects, the picture seems to us, however, to justify the ascription. There is something tentative and unsatisfactory in both the conception and execution, which would be easily accounted for were the painter to be imagined as working on a scale unusual to him. On the other hand, the luminous grey tones of the flesh, the brilliant painting of the costume, the peculiar bloom-like crimson tint of the hangings, are all quite in Terburg's manner. Of unusual excellence for its author is the "Old Woman reading by Candle-Light," by Godfried Schalken (Lord Houghton). The drawing is finer, the characterisation truer, the imitation of Gerard Dou is less close than usual. By W. C. Duyster, a pupil of Pieter Codde, and allied, too, in style to Ducq, is the strongly self-assertive "Cavalier and Lady" (Mr. Henry J. Pfungst); by the side of which the two characteristic "Conversation Pieces" of Dirk Hals (Mr. William Agnew) look flat. Gabriel Metsu's "Lady Writing a Letter" (Lady Wallace) is more dramatic in intention than such genre-pieces usually are, the perturbed expression of the jealous cavalier who leans over the lady being finely rendered. It is in the style most popular with Metsu's admirers among connoisseurs and collectors. If nothing special is said on the present occasion about the landscapes by Van Goyen, Albert Cuyp, Jacob van Ruysdael, and Aart van der Veer, about the sea-pieces by Willem van de Velde, about the genre-pieces by Gerard Dou and Adrian van Ostade, it is not that the exhibition does not contain fine works by these familiar masters, but that so little that is new remains to be said about them, or, at any rate, about their works. Not that these, with all their monotony of subject, are really in themselves monotonous, but that a detailed description of them must be tedious to the reader. If that beautiful example of Philips Wouverman, "The Horse Fair" (Duke of Westminster), is unusually interesting, it is because, while preserving the charm of his cloudy sky and landscape enveloped in a delicate, diaphanous vapour, he has more or less concentrated into a composition his conventional figures, instead of scattering them in his usual aggravating fashion, so as to puzzle and disconcert the eye. No finer Paul Potter exists than the Duke of Westminster's "Landscape," signed and dated 1647. It is literally bathed in sunlight: the very moment of the afternoon is marked by the direction of the light, the long shadows on the grass, and the action of the lady who appears in the middle-distance, holding a fan sideways so as to shield her eyes from the almost horizontal beams. Another pure gem of Dutch art in its most delicate and poetic phrase is "A Calm," by Jan van de Capelle (Mr. James Knowles). With an extreme accuracy in the delineation of the shipping, not usual with this master, and such as we associate rather with Willem van de Velde, is combined an exquisite, pearl-like delicacy of grey tone, and a subtle sense of values, which the last-named artist never possessed. It would hardly be possible to surpass the beauty of the sky, with its huge, calm clouds of a luminous grey, which, like a mantle loosened, seem to be slipping into the quiet sea.

CLAUDE PHILLIPS.

## NOTES ON ART AND ARCHAEOLOGY.

MR. G. AITCHISON, A.R.A., professor of architecture in the Royal Academy, will commence on Monday next a course of six lectures on "The Advancement of Architecture," in continuation of his lectures of last year.

THE following exhibitions will open next week: a collection of water-colour drawings of Egypt and Venice, by Mr. A. N. Roussoff, at the Fine Art Society's; and a collection of sketches and pochades, taken in Egypt, China, Japan, and Corea, by Mr. A. H. Savage Landor, at the Grosvenor Club.

MR. GEORGE SALTING has presented to the National Gallery a picture by Domenico Beccafumi, representing an architectural subject with figures. The following pictures have been purchased for the national collection: "The Interior of the Rotunda at Ranelagh," by Antonio Canaletto; "The Entombment of Our Lord, with the Virgin, St. John, and St. Joseph of Arimathea," and with portraits below in small of the donor and his family, by Hans Baldung Grün; a small predella picture of the Baptism of Our Lord, by Pietro Perugino; a view at Southampton, by R. H. Lancaster.

THE late Earl of Orford has bequeathed to the Trustees of the National Portrait Gallery a picture of the Old Pretender and his Sister, painted by Largillière.

THE fourth annual meeting of the Ex Libris Society will be held on Wednesday next at the Westminster Palace Hotel, Victoria-street. As usual, there is to be an exhibition—open during the afternoon, and again in the evening—of book-plates of all ages and countries, and of books, engravings, and MSS. relating to heraldry and genealogy. We notice that the council recommend that the entrance fee be hereafter raised from 2s. 6d. to 10s. 6d.; and also that dealers in second-hand book-plates be eligible as members "on the unanimous vote of the council."

M. G. MASPERO has been elected president of the Académie des Inscriptions for the current year, in succession to M. Paul Meyer.

THE exhibitions of the Institute of Painters in Oil Colours and of the Royal Society of British Artists will be opened to-morrow to persons showing tickets of the Sunday Society. We may add that Mr. Herbert Freeman has been appointed assistant secretary of this society, while Mr. Mark H. Judge will continue to give his services as honorary secretary.

ON Saturday last, at the inaugural meeting of the Art Society of the Battersea Polytechnic, Miss Hope Rea lectured on "The Interdependence of the Great Arts." Mr. Lewis Day presided, and in his speech following the lecture gave the young students much practical and helpful advice as to the right attitude to adopt with regard to art.

## MUSIC.

## RECENT CONCERTS.

M. M. DIÉMER, the French pianist, played Saint-Saëns' clever and showy Concerto at the fifth London Symphony Concert on Thursday, January 17. His reading generally was sympathetic, and his technique excellent; the principal theme, however, of the last movement was given out too much in sledge-hammer style. M. Diémer afterwards performed some short solos with great charm and refinement: he achieved a brilliant and well-deserved success. Among pianists of the day he takes high rank. The programme included Mozart's Symphony in E flat, one of the three master-

pieces which that composer wrote in 1788. The performance, under the direction of Mr. Henschel, was a fine one. The concert opened with Brahms' noble "Tragic" Overture (Op. 81). The programme-book, by the way, stated that, apart from short notices in dictionaries of biography, the only work which students have at their disposal is Dr. Deiters' *Johannes Brahms: a Biographical Sketch*. But lately, Mr. J. A. Fuller-Maitland devoted about a third of his "Masters of German Music" to the composer; and still more recently the same theme occupied the attention of Mr. W. H. Hadow in his *Studies in Modern Music*. Why were these not mentioned?

The Quartet in F (Op. 17, No. 3) of Rubinstein, after the forced delay of one week, was given on Monday at the Popular Concert. At the time at which it was written, the composer was under the influence of Schumann and Mendelssohn, more especially the latter. The music is clever and attractive; yet the first two movements, an Allegro moderato, and an Allegro virtually a Scherzo, have no strongly marked individuality. In the Adagio, on the other hand, the composer has something of importance to say, and the music produces a strong impression: it has depth and distinction. The lively Finale is not lacking in humour, though it is neither so light as Haydn's, nor so caustic as Beethoven's. The work was admirably interpreted under the leadership of Lady Hallé. Middle, Ilona Eibenschütz played Bach's "French Overture," or rather a large portion of it. It seemed a pity that two or three movements, occupying but a few minutes in performance, should be omitted, especially as time was found for an encore: what Bach joined together ought not to be set asunder by pianists. Then, again, the work was announced as if it were to be given in its entirety; only those who were acquainted with the music, or who by chance read the programme-book, could know that omissions were made. It may be said that the matter is unimportant, but all the more reason for looking after it; things of greater importance will look after themselves. Miss Eibenschütz' performance was neat as to technique; but the reading at times was rough, and the tempi frequently too fast. Mr. Norman Salmond gave a vigorous rendering of "O Ruddy than the Cherry." Mr. Bird's piano-forte accompaniment was clean and crisp.

J. S. SHEDLOCK.

## MUSIC NOTES.

THE Eugène Oudin Memorial Concert will be given at St. James's Hall on Monday, February 25. The number of distinguished artists who have offered their services affords as strong proof of the high estimation in which Mr. Oudin was held. The proceeds of the concert will be invested, and held in trust for the benefit of the three young children who are now fatherless. Mme. Albani stands at the head of the lady, and Mr. E. Lloyd of the gentlemen, vocalists; while the names of the veteran pianist, Sir C. Hallé, and his wife stand chief among those of the instrumentalists.

A CONCERT was given last Tuesday, at St. James's Hall, for the benefit of the Invalid Children's Aid Association. The inclemency of the weather probably explains the comparatively small audience: it is to be hoped that the amount obtained for the association will be as large as the concert was long.

WE have to record the death from typhoid fever, on January 22, of Mr. Edward Solomon, the popular composer of music for comic opera. He was only in the fortieth year of his age, and is said to have left a number of pieces not yet performed.

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